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Stonyhurst College.



PRESTON:
CHRONICLE OFFICE.

STONYHURST COLLEGE,

ITS

PAST AND PRESENT:

AN ACCOUNT OF ITS

History, Architecture, Treasures, Curiosities, &c.,

BY A. HEWITSON.

ILLUSTRATED BY DALZIEL BROTHERS.



"It is a goodly sight to see."

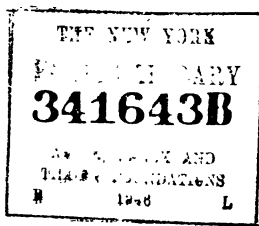
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1870.

L.C.

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TO

THE REV. E. I. PURBRICK, S.J.,

Rector of Stonyhurst College,

THIS WORK

IS,

WITH PERMISSION,

MOST RESPECTFULLY AND GRATEFULLY

DEDICATED,

BY

THE AUTHOR.

PREFACE.

P R E F A C E .

I have decided to publish this work because a full description of Stonyhurst College—one of the most valuable educational institutions in the country—is necessary; because I promised, some time ago, to give such a description; and because many persons have expressed a desire that, when written, it should assume the form in which I am now presenting it. All great establishments, wherein the brain and the heart of the nation's future manhood have to be enlightened, and broadened, and strengthened,—made fit to compete with the vast outer world of action, to take part in its battles, promote its virtues, and share in its triumphs—are of vital significance. It is essential that we should know something of such places; and I have, therefore, chosen one, amongst the many, for description—one allied with a body whose mental lucidity has never been excelled, and whose earnestness has not yet been equalled—one in whose school-rooms have been trained some of the most learned and most energetic of men—one around whose goodly masonry the memories and affections of many are entwined—one which sprang from the ashes of persecution and is becoming each year more potent and brilliant in the arena of success;—I refer to the great Jesuit College of Stonyhurst. In order that I may mislead no one, and that I may not, in any sense, be accused of either "partisanship," or "sectarian bigotry," it is necessary I should say

Breck Nov Jan 30, 1946

PREFACE.

that I do not belong to the Roman Catholic Church. Therefore, my record of the College may be taken as that of an "independent witness." I have endeavoured throughout to be faithful; I have desired in all I said to be accurate; I have striven, from beginning to end, to be impartial—to leave out nothing worth mentioning, to describe truthfully all worth seeing. I have to thank many gentlemen for the assistance they have given me in the prosecution of my labours—the Rev. E. I. Purbrick, Rector of the College, who has facilitated, to the utmost of his ability, my enquiries, given me the fullest access to every part of the building, and kindly revised the proofs of this work; several of the priests in charge of different departments of the College; some away from it; T. Weld Blundell, Esq., of Ince Blundell, who has supplied me with important information regarding the transference of the old Stonyhurst mansion to the Jesuit Fathers; and other gentlemen directly or collaterally associated with the establishment. I have also to thank Mr. R. Pateson, photographer, of Preston, who furnished me with the views from which the engravings are taken, and has enabled me, by his photo-lithographic process, to reproduce facsimiles of two of the most valuable books in the College. The index I have annexed refers to the chief subjects of interest. I trust the work will be both interesting and instructive, and I now leave it to speak for itself.

Preston, December 17th, 1870. A. HEWITSON.

STONYHURST COLLEGE.



ALL over the world Stonyhurst College is known. It is the finest educational establishment of the Jesuits in Great Britain. For three quarters of a century its light has been radiating; and, as each year passes, the circle of its influence widens and brightens. It has been the *alma mater* of a multitude too vast for analysis; and from its doors has emerged a continuous line of men for every department of life—some for the regions of rank and opulence, many for the fiercely-competing world of secular business, and numbers for the more sacred arena of religion. Intellects of the strongest and clearest type, hearts of the sincerest and most devoted character, powers and capacities of the subtlest and finest mould have been trained and developed here; around it are many objects of particular interest; within it the beautiful, the rare, the olden, with a full measure of the elaborate, the most recent, and the most

useful in every department of educational life, preponderate. In historical association, in religion, science, art, literature, in the wealth of its antiquities, the complexity and uniqueness of its curiosities, saying nothing of its chief and most vital mechanism—that by which its education is promoted—Stonyhurst College stands supreme in this part of the country. We purpose giving an account of it, for the perusal of the public, more comprehensive than any yet written, and more accurate, if possible, than any which has been published. In its direct and collateral bearings the place is full of interest to all classes, whatever may be their creed, having a taste for the valuable, the beautiful, and the ancient. Many persons have visited Stonyhurst College; few have really seen it. That is no solecism, for the bulk of those who patronise it as sight-seers must, through a variety of circumstances—the greatness of the establishment, the shortness of the time at their disposal, &c.—be quick in their movements, and that precludes minute observation and a clear acquaintance with many of its finest details and most valuable treasures. A full description of the college, and yet one neither too tedious nor too prolix, is needed. We shall endeavour to give such a description—written plainly, for the popular mind, written so as to avoid the spirit of sectarianism, written truthfully and more with an eye to realised facts and actual objects—to what has been done and seen, to what has transpired, and may now be observed in the College, than to speculative points, and matters of opinion.

As an educational institution, Stonyhurst College does not date very far back; its origin is not lost in the "haze of centuries"; many of the general colleges in the south of England pale it completely in length of years; the bulk of our grammar schools surpass it on the score of antiquity; but by none has it been excelled, by few equalled in strength and rapidity of development, in success of action, in prosperity of career, and in the wide and deep range of its influence. Stonyhurst College is situated in a finely-rural and most picturesque part of North East Lancashire, thirteen miles from Preston, ten from Blackburn, which is its post town, and four from Whalley. It is 381 feet above the level of the sea, is environed with mountain ranges, whilst near it are beautiful vales, and quietly flowing waters, and extensive woodland scenery. Kemple End, which terminates the fell of Longridge, rises up with its dark, rugged brow in front of it; the Hodder, romantic and lovely, winds round its rear, and is then taken up by the Ribble and passed on to the sea; Whalley, with its olden abbey-ruins, nestles quietly amid a world of foliage yet farther back; Clitheroe, with its castle heights and tall surrounding chimneys, stands out defiantly, yet picturesquely, upon a lofty platform near the same quarter; away down to the south-west runs the hill range of Billington, skirted with the steam trails of passing locomotives, and ending with the tiny spire of Mellor; whilst directly to the east Pendle, with its witch lore and phantasies, raises its lofty sloping form, catching the gold

of the morning sun, and standing sentinel over the valleys at its base, until the stars begin their midnight watch. The building now developed into the great College of Stonyhurst, has an ancient origin: indeed, the date of its primal erection cannot be definitely ascertained. It originally belonged to the Sherburn family, several of the members of which were "lords of Stonyhurst," and men of much power and influence in their day. The beginning of the Sherburn family is uncertain. One Robert de Sherburn, whose ancestors—the Arbalastriers—are mentioned early in the 13th century, is the first of the family named. Not until about a hundred years after this did any of its members come into noticeable repute. Robert de Sherburn then makes his appearance in the county rolls of the shire; and John de Sherburn is mentioned as occupying a similar position in 1336. Other members of the family, holding equally high stations,—for knighthood involved dignity of no small order in those times—periodically appear until the time of Sir Richard de Sherburn, the most illustrious of them, who lived during the reign of the "virgin Queen"—Elizabeth. He found the mansion of his forefathers in a very dilapidated condition, and began the restoration of it, but was prevented by death, on the 26th of July, 1594, from finishing it. In his will, bearing the date of 1593, he directs that he is to be "buried at my parishe church of Mitton, in the mydest of my newe quere (choir.)" And in that same will he leaves to his son and heir, Richard, a variety of articles, including "all my

armor at Stonyhurst, and all my iron to build withall, so that he fynishe the buildinge therewith nowe already begonne—the leade, buildinge, stone, and wrought tymber.” To the memory of Sir Richard the most ancient monument in Mitton Church is erected, and from the inscription upon it we learn he was “Master Forester of the forest of Bowland, Steward of the Manor of Sladeburn, Lieutenant of the Isle of Man, and one of her Majesty’s (Elizabeth’s) deputy Lieutenants in the county of Lancaster.” Sir Richard’s knighthood was conferred upon him for his bravery at the battle of Leith in 1560. Baines, in his history of Lancashire, says that “notwithstanding his adherence to the Catholic faith,” he was a “great favourite” of the Queen, and that by her he was allowed as a special favour to have his chapel and his priest at Stonyhurst.” There can be no doubt that he was a great favourite of the Queen, as he had been of Henry VIII., Edward VI., and Mary; but we are inclined to doubt somewhat the assertion that he had much “adherence to the Catholic faith,” and that he was specially favoured by the Queen in the direction named. History shows that although an illustrious man, there was a little of the Vicar of Bray spirit in Sir Richard. During the reigns of Henry, Edward, and Mary he “conformed to the religious changes of the times,” and he was actually one of the commissioners for the dissolution of the monasteries. We may also remark that he was one of Edward the Sixth’s commissioners for the sale of the Chantry lands; and that during the reign of

Elizabeth he was one of the Ecclesiastical Commissioners for the north, who, amongst other things, were charged to "preserve the Church from the contamination of Popery." In 1554 and 1557 he was member of parliament for Preston, and during an intervening parliament, in 1555, he represented Liverpool. He seems to have been a firm believer in the game laws, for whilst master forester of Bowland he "rigorously prosecuted," we are told, "various individuals for unlawfully hunting deer and other game within the forest." In the course of 1585, he was one of the magistrates of the county of Lancaster who, in obedience to a regal injunction, made a "descent" upon the irregular manners and customs of the people, and signed an order "for the more religious observance of the Lord's Day, and for the suppression of wakes, bull-baiting, minstrels, and other disorderly customs." Three years afterwards he was in the front rank of those Lancashire justices who met to defend Queen Elizabeth from what were termed "Popish conspiracies" and the "intolerance and insolence" of the Papacy. As to having "his chapel and his priest at Stonyhurst," we are dubious. Canon Raines, one of the best Lancashire antiquaries, disputes it, intimates, indeed, that the statement is diametrically opposed to the fact. Considering that he was, during Elizabeth's reign, a hot antagonist of Catholicism, it is not very likely that he would require much sanction from her for "his chapel and his priest at Stonyhurst." Sir Richard raised the southern side of the west front, from

the doorway, of the Stonyhurst mansion, and made sundry improvements in the architectural appearance of the building, but, as stated, did not live to complete his scheme of renovation. The next Sherburn of particular note was Sir Nicholas. He went to live at the mansion, which passed into his possession in but a half-finished state, in 1695, and improved it considerably. The massive eagle-crowned cupolas over the entrance were erected, in the place of two embrasured towers, by Sir Nicholas, who also laid out the adjoining gardens and grounds, and intended completing the whole establishment, after a handsome plan; but owing to the death, in 1702, of his only son, Richard Francis, who was poisoned, it is said, when nine years old, through eating some yew tree berries in the fine avenue on the eastern side of the building, he abandoned his project. In a future chapter we shall give details of the architecture of the building. In Mitton Church, which is situated upon an eminence on the eastern side of Stonyhurst, there is a statuesque monument in memory of the boy who was poisoned, and also of a companion of his; but the work has been seriously damaged. In 1717 Sir Nicholas died, and to him there is a monument in the same building. We may incidentally remark that Mitton Church—a low edifice, with a massive embattled tower and pinnacles—is very closely associated with the Sherburn family. It is supposed to have been re-built in the time of Edward III., and has a peculiarly quaint appearance. The chancel, strange to say, is lower

than the floor of the body of the church, and is approached by descending steps. The screen separating the nave from the chancel is believed to have been brought from Cockersand Abbey. A Latin inscription runs along its whole length, but some of the letters are not very clear, and others are wanting entirely. Interpreted, and bracketing the doubtful letters, it would probably read thus:—" [at the expense] of *devoti* of St. John, of I[erusalem] this work was made in the time of the lord William Staynford, abbot, anno domini one thousand — to the honour of the blessed Virgin." On the north side of the chancel, and separated from the main portion of the church, by a rare old oak screen, much decayed, is the Sherburn chapel, dedicated to St. Nicholas. The arms of the Sherburn family (ar. a lion ramp. vert, sometimes charged on the shoulder with a cross potent, the crest being a unicorn's head ar. crined and armed or.) are placed over the door, and within it are many fine marble monuments and figures, some of the latter being life size and very finely worked. Several of the male figures are spurred and placed cross-legged, and of these Dr. Whitaker says they "are probably the latest instances of cross-legged statues in the kingdom." Upon the tomb of Sir Nicholas Sherburn there is a prolix inscription, and, amongst other things, it is said of him that he "was a man of great humanity, simpathy, and concern, for the good of mankind, and did many charitable things while he lived; he particularly set his neighbourhood a spinning of Jersey

wool, and provided a man to comb the wool, and a woman who taught them to spin, whom he kept in his house, and allotted several rooms he had in one of the courts of Stonyhurst for them to work in, and the neighbours came to spin accordingly; the spinners came every day, and span as long a time as they could spare, morning and afternoon, from their families; this continued from April, 1699, to August, 1701. When they had all learned, he gave the nearest neighbour each a pound, or half a pound of wool ready for spinning, and wheel to set up for themselves, which did a vast deal of good to the north side of the Ribble, in Lancashire. Sir Nicholas Sherburn died December 16th, 1717. This monument was set up by the Dowager Duchess of Northfolk, in memory of the best of fathers and mothers, and in this vault designs to be interred herself whenever it pleases God to take her out of the world." Dr. Whittaker says that "this epitaph, or rather history, was written by the Duchess herself, who had certainly no mercy on the marble-cutter." The Sherburn chapel belongs to the authorities of Stonyhurst College, and they have a key to the private entrance of it. Sir Nicholas Sherburn, on his death, left an only daughter and heiress, Maria Winifred Francesca—the Duchess just mentioned—who married Thomas, eighth Earl of Norfolk, but she died without issue in 1754. The family estate next passed to her cousin, Edward Weld, Esq., of Lulworth Castle, in Dorset, grandson of William Weld, Esq., of Lulworth, who had married Elizabeth,

daughter of Sir Richard Sherburn. Whitaker, in his history of Whalley, published in 1801, gives the following history of the Sherburns:—

In the time of Richard I. lived Geoffry, l'Arbalastier, to whom John, Earl of Morton, afterwards king, gave six caracutes of land in Haconsall and Preesal. He had a grandson called Robert de Shyreburne (from what place is uncertain), who had the manor of Hameldon, of his grandfather's gift, and survived to 45th. Henry 3d. having a son, John de Shyreburne (living 40th Henry 3d.), who left Sir Robert de Shereburne, knight, senescal of Clitheroe and Blackburnshire, who occurs from 6th Ed. 1st. to 16th Ed. 8d., and having married Alice, daughter and co-heiress of John de Blackburne, of Wiswall, left Sir John de Sherburne, who attended Ed. 8d. at the Siege of Calais. He died 29th Ed. 8d. leaving Sir Richard, who married Alice, daughter of William de Plumpton, knight, and left two daughters and co-heiresses, Margaret and Joh.—of whom the latter appears to have been unmarried. During all this period, it does not appear where the Sherburnes resided; but Margaret married Richard, son of John de Bayley, about 51 Ed. 3d. which Richard had licence for an oratory at Stonyhurst, 1372, and dying 2d. Richard 2d. had issue Richard, who took the name of Sherburne. This Richard, son of John de Bayley, was grandson of Jordan de Bayley, who by deed, S.D. had Stonyhurst, by the gift of Henry de Wath, and Margaret his wife. This Richard de Sherburne was born at Stonyhurst, on the feast of St. Wilfrid, 5th Richard 2d. and baptized in the church of Mitton. He married Agnes, daughter of William Stanley, of Hooton, Com. Cest. arm. and died 19th Hen. 6th. He had issue Richard, who died before his father, "die asensionis, 1441, et erat tumulatus in Capella sci Nic. de Mitton." He married Matilda, daughter of Laurence Hammerton, of Wicklisworth, arm. and had Robert, who by Johanna, daughter of Thomas de Radcliff, of Wimmersley, knight, had another Richard, and Isabel, married John Townley, of Townley, esq., per Cart. dated Hapton 23d. Hen. 6th. He died August 29th, 10th Henry 7th. Richard Sherburne, knight. married Jane, daughter of Henry Langton, of Walton, esq., aged thirty years, ad mort patr. died intestate 4th Hen. 8th, and was interred in the little choir of St. Nicholas, at Mitton. He left Hugh Sherburne, esq., founder of the chantry, at Mitton, who married Anne, daughter of Sir Thomas Talbot, of Bashall, and died 19th Hen. 8th, or 1528, and Grace, wife of Roger Nowell, esq., nupt. 3d. Hen. 8th. The son and heir of Hugh was Tho. Sherburne, who married Jane, daughter of Sir John Townley, knight, and dying Sept. 22d., 28th Henry 8th—left Richard of Stonyhurst—John, settled at Ribchester, and Robert, a lawyer, of little Mitton; which Robert dying, 14th Eliz., the inventory of his effects amounted to £963 8s. 4d. Sir Richard Sherburne, of full age, 35th Hen. 8th, married 30th of ditto., Matilda, daughter of Sir Richard Bold, of Bold, and dying 26 July, 1594, was interred at Mitton the day following. He left Thomas, who died a minor, and Richard, his heir, besides other children. Richard Sherburne, esq., captain of the isle of Man, and founder or finisher of the present house at Stonyhurst, aged thirty-seven and upwards at his father's death, married, 20th Eliz., Catherine, daughter of Charles, lord Stourton, and grand-daughter of Henry, earl of Derby,

died 17th April, 1628, but according to the register of Mitton Church, was interred there April 3d., 1628. He had issue, Henry, who married Anne, daughter of Francis, lord Dacre, but died 1612, S.P. Richard and other children. Richard Sherburne married, 1st. Elizabeth, daughter of Sir Richard Molineux, of Sephton, by whom Elizabeth, who died young.—2d Elizabeth, daughter of Thomas Walmsley, esq., of Dunkenhalth, and died Feb. 11th, 1667, æt. 55. leaving Richard, and two daughters. Richard Sherburne, bapt. at Mitton, 3d. July, 1626, died Aug. 16, 1689, having married Isabel, daughter of John Ingleby, of Lawkland, esq., by whom Richard Sherburne, of Wigglesworth, married Anne, daughter of John Cansfield, esq., but O.S.P. April 6th, 1690.—2d Sir Nicholas Sherburne, created bart. Feb. 4th, 1685, born July 29th, 1658, married Catherine, daughter and co-heiress of sir Edward Charlton, of Hesley-Side, Com. North. bart., and Elizabeth, married William, son and heir of Sir John Weld, of Lullworth Castle, Com. Dors. Sir Nicholas Sherburne, married as aforesaid, had Richard Francis, born 1693, died 1702, and Maria Winnifreda, Francisca, born Nov. 26, 1692, married Thomas the 8th duke of Norfolk, and her grace dying without issue, 25th Sept., 1754, was interred in the vault at Mitton. The estates then reverted to the issue of Elizabeth Weld, her aunt, who had Humphrey Weld, esq. of Lullworth Castle. He married Margaret, only daughter of sir James Simeon, bart., of Aston Hall, Com. Stafford, by whom Edward Weld, esq., who married Theresa, daughter of John Vaughan, esq., of Courtfield, Com. Monm., died July 21, 1754, æt. 40, leaving besides other children, Thomas Weld, esq. present owner of Stonyhurst, married 1772, Mary, eldest daughter of Sir John Stanley, of Hooton, bart. by whom fifteen children—the oldest of these, Thomas Weld, born 1773, marrying Lucy, second daughter of the hon. Tho. Clifford, of Tixal, Com. Staff. has issue a daughter, and Edward, the second son, dying at Stonyhurst, Jan. 17, 1796, æt 20.

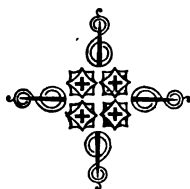
In 1794, when the Jesuits were driven from their college at Liege, in Belgium, through the fury of the French revolutionists, England, the native land of several of them, was selected as a likely place for security. The ferocity of our penal laws was considerably mitigated at the latter end of the eighteenth century, and England, from whose shores Jesuit Fathers had in times past been frequently driven, with a savagery of the fiercest kind, was the only place to which they could look for an asylum. They escaped to England, bringing with them their most valuable treasures in religion, literature, &c., and took up their abode in the

mansion at Stonyhurst—the Lancashire seat of Thomas Weld, Esq., of Lulworth Castle, son of Edward Weld, Esq., and father of the late Cardinal Weld and Joseph Weld, Esq. To the Jesuit fathers he offered the Stonyhurst mansion: at first he gave them a lease of it, on a “peppercorn rent,” and afterwards, with the consent of his two sons, already named, then young, he conveyed to the fathers the extensive gardens adjoining, and some fields, in all about 80 acres in extent. Subsequently he presented to the community a valuable farm and a house, as a portion of the fortune of his son who had joined the society.* The mansion of Stonyhurst when transferred to the Jesuit fathers was in a rather dilapidated state. It had fallen into decay, and needed much repair to render it properly habitable and a fit receptacle for the new-comers. In time the work of reparation was accomplished, and following in the wake of that, at convenient intervals, extensions and improvements, harmonising the building with the design

* The following reference to Stonyhurst is from the pen of the late T. Weld, Esq.:—*Sit ulocinil amenius aut jucundius—regale illud ædificium de Stonyhurst, ubi vivarium damis refertum, piscaria insignia, aquæ ductæ nobiles et, ut omnia dicam, hortus floribus et arboribus, jucundis juxta atque utilibus undique consitus: in hoc labyrinthus miræ jucunditatis, Pegasus, et Fons Musis et Apollini sacer; Quin et situs uberrimus—Mons enim Longridge ignis fomitem quotannis abunde suppeditat et dulcissimos aquarum fontes, ubertim undique effundit; pascua ac prata longe lateque patent gregibus et gramine repleta—arva frumenti feracissima: imis in vallibus duo flumina Rhibellus et Hodder, in quibus piscium delicatissimorum ingens copia quotidie capiuntur.—De salubritate aeris quid dicam? Favonius placidus ab occidentali plaga leni flamine spirans tanta temperie plantas arboresque fovet et salubres reddit, ut quam vis multos longævos illic invenias, hilares tamen ac lætos invenies tanquam in ipso flore juventutis.*

of Sir Richard Sherburn were planned and carried out. Between the edifice as it stood at the end of last century, when renovated by the Jesuit fathers from Liege, and as it now appears, there is in many respects a striking difference. We have seen a drawing of the place as it looked 70 years ago. The building has a strong, massive appearance, seems clustered all on one side, owing to the absence of a northern wing; but notwithstanding its want of frontal balance it looks fine in its strength and antiquity. On each side of it, on the green sward, there are—according to the old view—classical statues, made of lead, and along the front wall there runs a balustrade, flanked with stone lions. The basement windows of the building appear smaller than they are now, and on the south side there are two or three minor edifices with their gables to the front—one remains yet—which do not improve its appearance. Looking across the court-yard we have a broad, strong flight of steps, leading up to the dining hall, and reminding one much of those in that fine picture “Coming of Age in the Olden Time.” But they have been pulled down, in order to give additional court-yard and dining-room accommodation. At the rear there are some small ancient-looking out-buildings, including one or two cottages, which have been removed and supplanted by better and larger premises. In the aggregate, however, the place has a noble and baronial contour, stands as the splendid nucleus of what has since been developed into a magnificent pile of masonry. Some

of its olden parts have not been excelled, not even equalled, in architectural outline and detail by the later additions; but those additions have given greater capaciousness and harmony, broader and fuller effect, a richer and more massive appearance to the building.



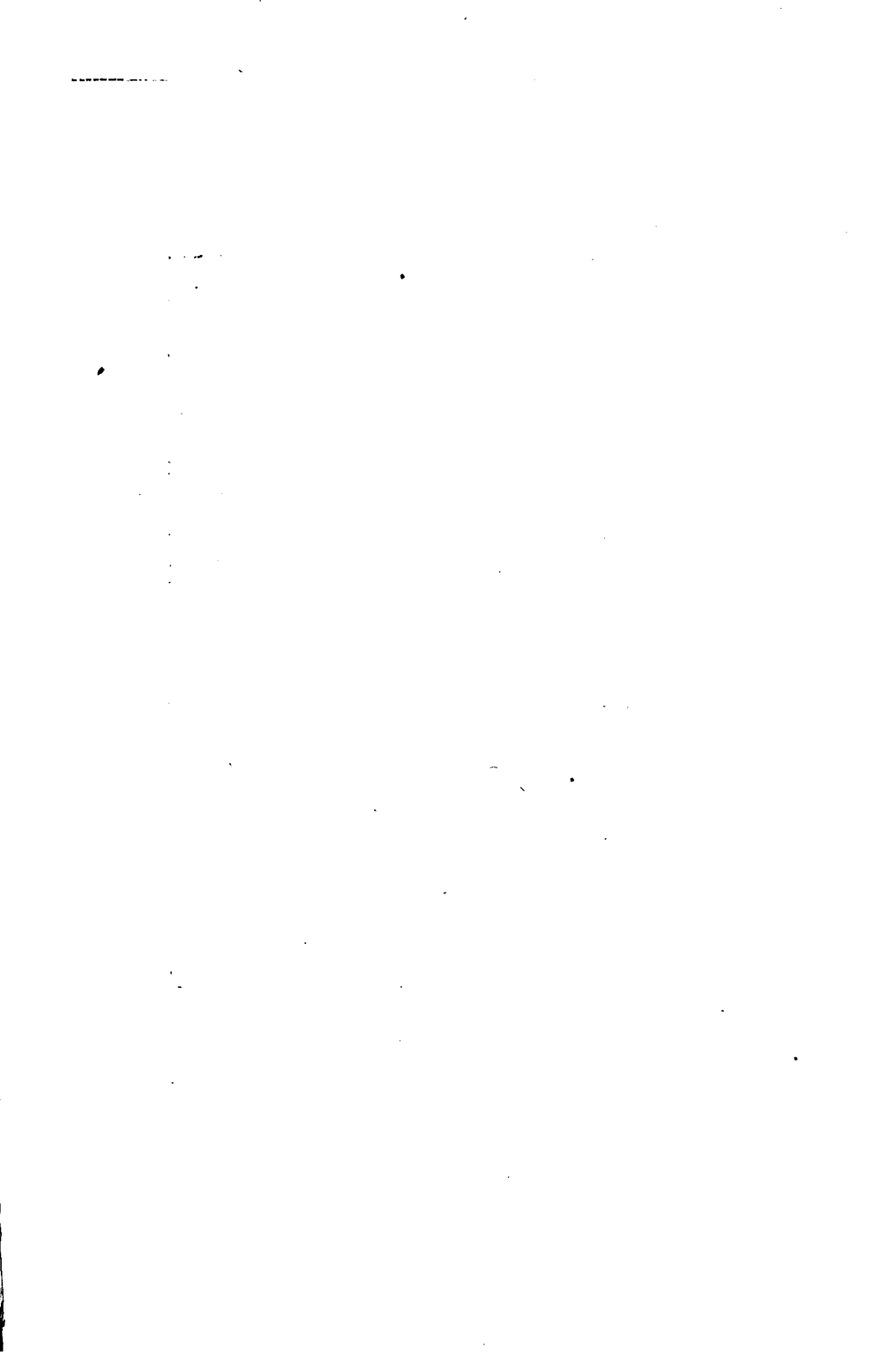
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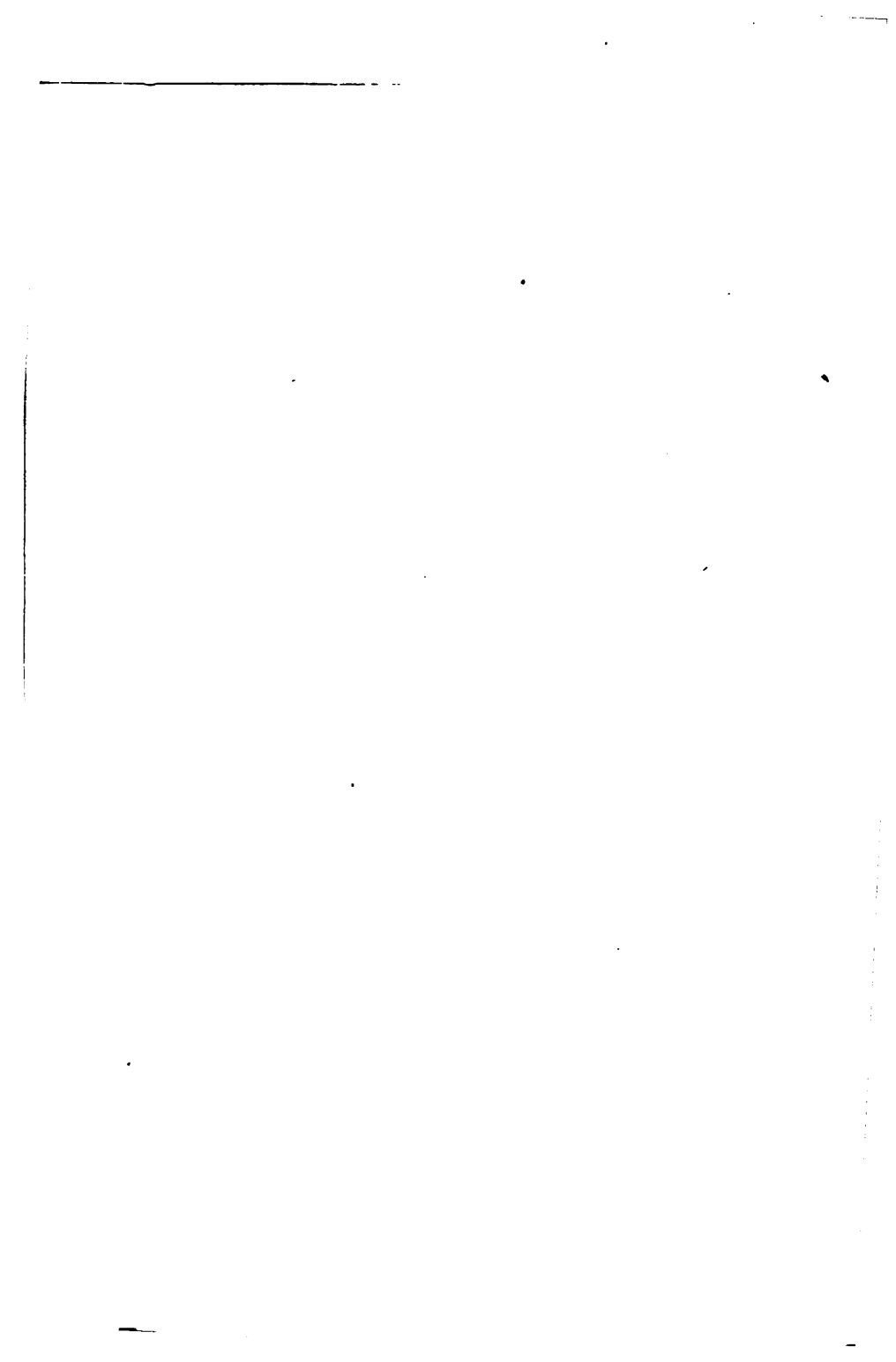
ON our way to Stonyhurst College, and not far from it, we encounter a little irregularly-shaped village, called Hurst Green, which contains, amongst other things, a few bobbin mills, a prominent-looking, quadrangular-roofed building for guild and educational purposes, several humble cottages, and three or four hostleries for travellers, &c., the principal, which goes by the name of the Sherburn Arms, being the property of the College. In a field, immediately fronting the Sherburn Arms, there is a strong, roughly-chiselled stone cross, like those planted on road sides in olden times ; and concerning this cross, which is still held in esteem by Catholics, particularly during a funeral, when a halt is made opposite it, and a short prayer said, there is a curious story current, which we reproduce, without either note or comment, just as it was told to us. Some years ago an East Lancashire person, strong in his hatred of Catholicism, visited Hurst Green, saw the cross, vowed that he would have it destroyed, and, in the course of a few days, sent three men over to carry out his vandalising notions. On reaching Hurst Green, they went to a public-house, developed their "courage" by divers potations, and in the evening made their way to the cross. The first, on climbing towards it through

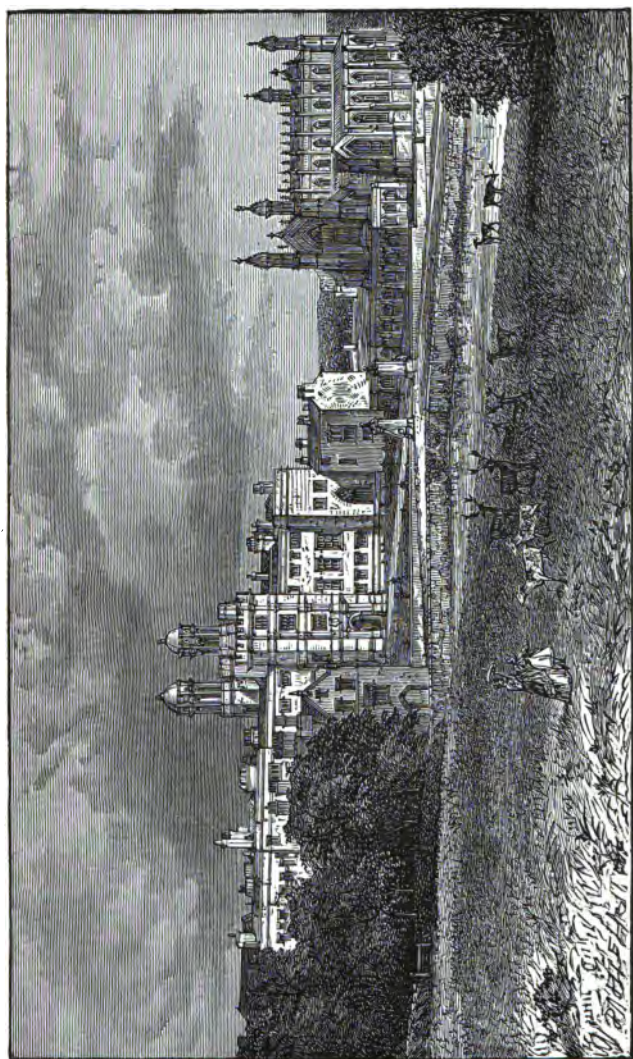
the hedge on the road-side, slipped, fell back, and broke his arm ; the second had one of his eyes nearly put out by a chisel, or a stone splinter, directly after the work of mutilation had been commenced ; and the third, frightened by the accidents which had occurred, fled to a neighbouring public-house, got drunk, then moved homewards, was run over on the road, and eventually died. In connection with Hurst Green there are some alms-houses, for aged persons, and a free school, founded by Richard Sherburn, who died "in prison for loyalty to his sovereign" (the banished James II.) at Manchester, in 1689. There are two ways to the college from Hurst Green : one by a winding footpath to the right, from which at intervals you have glimpses of the college towers, which rise majestically above the surrounding trees ; and the other by a plain, white-looking road which runs through the higher part of the village, into a park-like enclosure, then leads you past a small mortuary chapel and grave-yard, and next, by a sharp turn, places you in a direct line with the college. The impression received here is most decisive and exquisite. Ahead, upwards of a quarter of a mile distant, there stands the college, clear, steady, broad-sweeping, regal in its stateliness—like some grand old mass of masonry coming down to us from the epoch of classical architecture. The intervening space assumes the appearance of a wide, handsome avenue, divided, centrally, by a long undulating road, "straight as an arrow," leading to the college entrance ; upon each side of the avenue nearest to

us, sheep and kine are quietly grazing; whilst further on a beautiful relief is given to the picture by two fine oblong ponds—flanking the road,—upon which swans are floating with a stately mien. Magnificent, however, as the picture of the college is from this point, we do not think it is the best, the most picturesque, at any rate, which can be obtained. The view of it from the east is much too clouded with trees; that from the west, from the summit of the avenue, is noble, but it meets the eye too suddenly, too fully, to be artistically effective, does not enable the excellent proportions of the building to grow upon you, to unfold themselves by quietly-exquisite gradations, until the entire beauties of its architecture come out at last into sight. A great building, like a magnificent sunrise, owes its charm and entrancement to its gradual development, its easy passage into fuller and fuller, and then into complete, view. The picture of the college from the north is somewhat imposing; but it is too checkered and incongruous; and that from the south, though good, is plain. “Where then,” we imagine the reader will say, “can a proper view of the building be obtained?” The interrogation is particularly natural. If neither from the east, nor the west, nor the north, nor the south, a really beautiful view of the college is to be had, *where* can it be obtained? The answer is this: to the north-west of Stonyhurst College, and within a quarter of a mile from the building, there is an elevated, gradually-rising piece of ground, many acres in extent, surrounded by a high wall, and called

to this day “The Buck Copy.” From the front side of this ground, the most picturesque view of Stonyhurst College is obtained. On turning round when half way up the brow you see the noble towers of the college; then through the foliage of surrounding trees portions of the expansive facade appear; the grand old arched door way also shows itself with a shadowy massiveness beneath; the serrated turrets of the college church stand back gracefully to the right; on all sides natural scenery gives a joy and beauty to the picture; whilst the echoing chimes of the olden college clock, and the lowing of kine in the rich glades and pastures of the surrounding district, and the music of birds in every direction, fill the circumambient air with a charm most absolute and inexpressible. The “Buck Copy,” to which we have alluded, deserves a passing comment. It is extensive, finely-irregular, and was one of the last licensed deer parks in England. It belongs to the college, and is now principally used for grazing purposes. Upon the crown of it there is a large circular mass of trees, surrounded by a wall, which formerly contained entrances for deer and embrasures through which sportsmen could shoot at them. When the “Copy” was done away with for deer-keeping purposes, two of its occupants managed to escape, and they roamed about upon the adjoining fells for a long time, but were eventually hunted down and killed. Having taken a view of the college from the ground we have described —(the view given in the engraving here is taken from









a point at the base of the old "Copy"),—the visitor can, by a partially-diagonal cut, reach, in a few minutes, the west, or principal, front of the building. Distance gives a charm to it; proximity unravels its architectural peculiarities and excellences. On the right of it there is the college church, with a connecting corridor; on the left the hospital, with a similar corridor; but of these places we shall speak hereafter. A wide, substantial gateway, the pillars of which are flanked with ornamental buttresses, and surmounted with floriated urns, stands immediately in front of the college, and from each side of the gate-way there runs a small flat wall, enclosing a square, level patch of lawn. In the architecture of the college front there is a strong tincture of the Romanesque. The building is three storeys high, is built of stone, and in general contour looks compact, uniform, and commanding. The centre is occupied with a castellated tower, down each side of which run four pairs of antique-fluted columns, with richly-ornamented capitals; the centre being filled-in with square four-light windows. At the base there is an arched porch, of substantial and capacious proportions. On each side of its summit there is a circular niche, containing white marble busts. Various conjectures as to whom these busts are intended to represent have been indulged in; but nothing definite in respect to them has been arrived at. Above the arch there are the arms of the Sherburn family, carved in relievo, upon a massive shield of marble. The base of the

porch is formed of heavy blocks of stone, and terminates with broad steps, leading to the entrance door. The roof of the porch forms a fine piece of workmanship; it is arched, quadrangularly panelled with stone, and remarkably strong. Here is a fair representation of the porch.



Some have supposed that the tower was designed by Inigo Jones; but there is no real proof of this. Above the tower are two cupolas, of more recent construction, which give a splendid relief to the building. The cupolas have leaden domes, are each surmounted with an eagle, and stand upon perforated masonry, supported by open arch-

headed columns. Sir Nicholas Sherburn built these cupolas, and we have had in our hands the original documents referring to their construction. Here is a copy of one of them :—

“June the 2d 1712. Artickles of agreement mad between Sir Nicholas Shireburn of Stonyhurst in the County of Lancaster, Bart., of the one part, and Richard Rydeing of Waddington in the County of York mason on the other part. Impetms. The said Richard Rydeing doth covenant and agree to and with the said Sir Nicholas Shireburn to erect and build two cupuloes upon the two stare cases at Stonyhurst, according to the draft sent from London for the same purpos, to finish the batlement above ye Tower as well as bild a stone wall in ye wood yard from the wood house to ye Tree second behind as to ye square of ye wood house, with two partition walls for coles, and to gette dress stone for all this work which is to be done according to John Mason's directions and to be all finished befor Pentecost seventeen hundred and thirteen. For all of which worke Sir Nicholas Shireburn doth oblige himselfe to pay the said Richard Rideing the sume of fifty pounds. Mem^m : it is that Thomas Shepard shall not interfere with ye said Richard Rideing in getting of stones in the same place at Kempley Delfe.

Witness our hands

N. SHIREBURN

Witness hereof

RICH^d RYDING

John Mason, George Kempe,

Thomas Walmesley.”

The name of Sir Nicholas is written in a bold, plain hand. Between the names of Kempe and Walmesley—witnesses—there are some very curious marks, irregular-looking quavers and parallel lines, which may have had some meaning at one time, but are quite undecipherable now. Upon the document there are two fourpenny stamps. The tower has two wings, each being of equal length and altitude, and similar in architecture, except at the extreme ends, where there is some difference in the number and shape of the windows. The southern wing is the older of the two, and has evidently been erected at the same time as the tower. It is terminated by a strong, projecting, quadrangular block, pierced at the base by a sharp-pointed five-light window, and somewhat above the centre by two small, square, old-fashioned windows. The Sherburns, when they owned Stonyhurst, used the lower portion of the block we have been alluding to for religious purposes. It is now set apart as a chapel for the resident servants of the college. The terminating block of the other wing, which was added to the general building in 1842, has a more cheerful and elaborate appearance. Its centre is occupied by a large, finely-proportioned bay window. Above it are two windows, and below it other two, of a much smaller and plainer kind. In the entire front of the college there are thirty-five windows, in three lines; the central ones, which are triplicated, having the best appearance. The southern side of the college has a somewhat noble and imposing look, stands up well with its bold stone front and

sweeping tiers of windows ; but in outline and detail it cannot be compared with the magnificently-palatial western facade. The eastern and northern sides of the establishment do not possess any architectural specialities.

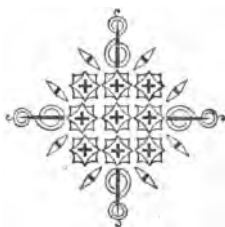
We have previously intimated that when revolutionary fanaticism and fury resulted in the suppression, amongst other establishments, of the Catholic College, at Liege,*

* We give the following by special request. It is taken from the History of Whalley (edition of 1818), and was supplied to the author of that work by the Rev. Father Weld, formerly Principal of the college :— On the north-west border of the county is the ancient seat of the family of Shireburn. After the death of Sir Nicholas Shireburn, Bart., 1720, it was possessed by his daughter, Mary Dutchess of Norfolk, till 1754 ; it then became the property of Edward Weld, Esq., of Lulworth Castle, Dorset, whose son, the late Thomas Weld, Esq., converted it, in 1794, into a college, or house of education, for young pupils of the Roman Catholic religion. This gentleman's benevolent view was, to facilitate the means of religious and literary instruction for persons of his own persuasion, who had now lost all the resources which the British transmarine colleges and seminaries had afforded during two hundred years. He had received his education among the English Jesuits abroad, and he had witnessed the violent seizure and ejection of his old masters from their College at St. Omer, which was perpetrated by the French Parliament of Paris, in 1762. This College was one of the principal houses of education which the British Catholics had formed on the continent, while the severity of the penal laws prohibited such institutions in our own country. The English fathers of the society, not disheartened by persecution, proceeded to form new establishments, for the same purpose of education, in the Austrian Netherlands, and again in the city of Liege : and they were dislodged, pillaged, and ejected, with similar injustice and violence, by the governments which admitted the suppression of their order by Pope Clement XIV, in 1773, and finally, by the Revolutionary Armies of France, in 1794. In their uttermost distress, they took advantage of the humane lenity of our Government, which allowed them to settle and to open schools for pupils of their own religion, under security of the oath of civil allegiance, which was prescribed by the Act of 1791. Under the immediate protection of Thomas Weld, Esq., the gentlemen expelled from Liege, by the French, conducted the small remnant of their flourishing seminary to Stonyhurst ; and in the course of 21 years, by unremitting industry, they have improved it into a distinguished seminary and house of education, of which they justly acknowledge Thomas Weld, Esq. as the founder and principal benefactor. It is filled at present by more than two hundred and fifty students of the Roman Catholic religion, sent thither from most parts of the world : and their established reputation for good order and regularity has justly procured for them the countenance and favour of their neighbours.

in 1794, there came over to this country several who had been connected with it, and who eventually secured for their use the old mansion of Stonyhurst. They came here in the month of August, 1794, and they numbered, altogether, eighteen. The following were their names :—Priests—Fathers Marmaduke Stone, Charles Wright, Notley Young, Ellerker, Semmes, Kemper, John Spencer, John Hughes, John Lawrenson, and Charles Plowden ; Non-Priests—Messrs. Walter Clifford, Charles Brooke, Thomas Collingridge, Joseph Tate, John Morris, John Cross Tristram, James Hussey, and John Howard. Father Ellerker was the first of the priests mentioned who died at Stonyhurst. His demise occurred about two years after his arrival, and, unlike most people, he had two interments, the first being near the altar in the old chapel, and the second, several years afterwards—the change being rendered necessary, owing to certain rearrangements of the establishment—close to the missionary's door, at the north-west end of the church, where his ashes now remain. There have been seventeen rectors, or principals, of Stonyhurst College since its opening by the Order of Jesuits. We subjoin a list of them, with the date of their appointment :—1, Father Marmaduke Stone, August 27, 1794 ; 2, Father Nicholas Sewall, October, 1808, and re-appointed, for a period, after his successor's death ; 3, Father John Weld, January, 1818 ; 4, Father Charles Plowden, September, 1817 ; 5, Father Joseph Tristram, December,

1819; 6, Father Richard Norris, August, 1827; 7, Father Richard Parker, June, 1832; 8, Father James Brownbill, May, 1836; 9, Father Francis Daniel, June, 1839; 10, Father Andrew Barrow, July, 1842; 11, Father Richard Norris (second time), September, 1845; 12, Father Henry Walmsley, March, 1846; 13, Father Richard Sumner, September, 1847; 14, Father Francis Clough, October, 1848; 15, Father Joseph Johnson, September, 1861; 16, Father Charles Henry, April, 1868; 17, Father Edward Purbrick, September, 1869. The last student at Liege and the first at Stonyhurst was George Lambert Clifford. Tradition says that he had a sharp contest for his Stonyhurst honour. Charles Brooke, then a youth, was as anxious as young Clifford to get into the College first. They reached the college grounds simultaneously, and from the top of the avenue down to the building they had a brisk and exciting race. There was little difference in the period of their arrival at the door; if anything Brooke had it; but Clifford possessed a more daring wit, and whilst his antagonist was waiting for admission, he spied an open window, "bolted" through it, and was consequently first in the college. We must now enter the college, not like Clifford, but through the ordinary doorway. We are under the archway of the great porch, feeling as if we were upon the very threshold of some massive castle; we pull cautiously a long bell rope; in a moment afterwards the door is opened, and we are confronted by a finely-moulded, courteous man, with features of the "Hail,

smiling morn" type, who has been in the service of the college between 20 and 30 years. With him—with Richard, for that is his name—we march into the building, and what we saw must follow.



CHAPTER III.

TO the left, immediately within the main entrance, there is a corridor, flanked with miscellaneous apartments, principally for the use of visitors. The waiting rooms, two in number, are in this corridor, and into either one or the other you are certain to be politely escorted on putting in an appearance at the college. Both are neatly, substantially, and old-fashionedly furnished. There has been no change of "suite" in either of them, we should fancy, during this generation: the chairs and tables are clearly on the "shady side of fifty," and the little mottled marble chimney-pieces speak of the notions of a by-gone age. Yet they are good, and all scrupulously clean. The walls are hung round with pictures—chalk drawings, water colours, and photographs of the college and contiguous scenery. In one of the rooms we counted upwards of 40 large photographic views of the building and its environs, "taken" and presented by R. Fenton, Esq. In the other there were views referring mainly to the college as it appeared at the beginning of this century. Amongst them were a few engraved pictures of it, fine old specimens, including one after a beautiful painting by the celebrated Turner. The only other apartment in the corridor to which we need refer is a moderately large, square-looking room, in which visitors generally dine, and from the windows.

of which you have a pleasing and cheerful view of the front grounds, including the long western avenue, of the college. This room is well and anciently furnished. Its walls are decorated with many pictures—portraits of Popes, ancient fathers, bishops, and men of rank in the modern Catholic world, a bust of Cardinal Weld, photographs of rare sacred subjects, one or two exquisite pencil drawings, antique engravings, &c. Over the mantel piece there is a curious "gas-burner." It is made in the shape of a deer, upon which is seated a grotesque-looking old knight, with a heavy lance in his hand. From the nostrils of the deer and the lance end light is emitted, when the gas, regulated by a tap behind, is turned on. This singular apparatus once belonged to Father Dunn, whose name is intimately associated with the introduction of gas into Preston. Near the entrance to this room there are two magnificent pieces of old furniture—massive in proportion, most elaborately carved, bearing many representations, in strong relieve, including several of a religious character, and in an excellent state of preservation. Passing out of the corridor, which is ornamented at intervals with choice engravings, we enter the court yard, which faces the chief entrance. This court yard is nearly quadrangular, and as you look up and around, seeing the strong, lofty masonry which hems it in, the compactness and solidity of its walls, with here and there a glimpse of grey, time-worn carving, feelings akin to those which arise when surrounded by some

olden castle-work predominate. The flooring of the court yard is formed of stone, set in diamond pattern, and is very clean. The walls enclosing the southern half of the yard are the oldest; those taking in the other half being, as any one can see, quite of modern construction. Some of the masonry in the older part is very fine. Stretching up over a central door-way there is a beautiful oriel window—bold in outline, excellent in detail, and constituting one of the choicest pieces of architecture in the whole building. Its base rests upon the head of the doorway, which is strongly moulded, and very ornate. Along each side of the window, and running from top to bottom of the building, there are square leaden water pipes, placed at equal distances, and singularly ornamental in design. They have, in front, various embossed monograms, armorial bearings, &c., and flanking the cups of the pipes, at the top, there is the date 1694. In a corner at the left there is another oriel window, but its proportions are not so beautiful as those of that we have alluded to. Along the base of the southern wall, there are six small, antiquated doorways, blocked up with solid stone. The masonry of the newer portion of the courtyard is strong and durable but somewhat severe in style. It is relieved a little on the northern side by an arched doorway, surmounted by an oriel window; but something more is required—we can hardly tell what it should be—to tone off its apparent rigidity and plainness. Above, on all sides, right round the courtyard, there are

windows of various sizes, and of nearly every architectural order. We will now go through the doorway supporting the fine oriel window, southwards. A curious, semi-nervous feeling possesses us; the passage is sombre, and leads to the head of a shadowy, reverberating corridor, stretching far away down to the left, in which priests, with dark-flowing dresses, are moving about—some rapidly, some contemplatively, some in apparently confidential couples, whilst the stillness is broken at intervals by the blithesome noises and merry laughter of the students. On reaching this corridor, or gallery, which is about 100 yards long, and runs from west to east, a courteous gentleman, deputed to “go round” with us, said, “Where shall we begin?” That question somewhat puzzled us; there were rooms, passages, and objects without end requiring inspection; countless apartments, an infinity of arrangements, a world of curiosities and treasures, came trooping up into the mind; we had no idea which was the best, the easiest, the most interesting spot to start from; had a lost and bewildered sensation all over; but we did not give up the question in despair, and after a pause said, “It would be as well to start at the beginning.” “This, then, will be the way,” said he, and we passed a beautiful little altar to the right, at the higher end of the corridor, went down a passage leading towards the church, and began with what think you?—the room in which the students learn to box, fence, &c. In it there were gloves, sword-sticks, dumb-bells, Indian clubs, along with

many other odd, powerfully-hitting and muscle-developing articles. Then came a music-room, on the same side,—a light-looking apartment apparently filled with glass partitions and pianos. An examination of the arrangements showed us how capital they were. The room is divided into seven or eight compartments, fixed collaterally, with an approach to them down the centre. The compartments are each separated by a partition made of wood at the base and glass above, which prevents the sound of the instruments from becoming confusing when several persons are playing at one time. The apartment we next reach is used for school purposes. It takes up half of what used to be the "old chapel." At one end of it there is a good proportioned five-light window. The room has rather a worn, decayed appearance; but upon its walls and ceiling there are traces of ancient beauty and elaboration. On the other side there is a small chapel, fairly decorated, in which mass is said every morning, called "The Chapel of the Angels." On the right there is another music-room. We have now regained our original position at the head of the long corridor, and cannot pass on without a slight allusion to the altar here. This altar (designed by the Rev. Ignatius Scoles, son of Mr. Scoles, of London, who was the architect of the college church), is small, but beautiful in appearance. It is made of variegated marble, with a diapered back of Caen stone. Above it stands an image of the Virgin and child, surmounted by an elegantly moulded canopy. On each side there is a small

rich screen. The rear is painted, and the base in front elaborated with inlaid tiles. Along the corridor walls, as far as the eye can reach, there are framed pictures. Taking the right side of the corridor we find seven or eight school-rooms, fitted up with all the usual appliances; also three play rooms, hung round with paintings and engravings. Some of the doors have glass let into them, and by this arrangement, the prefects—there are four at the college—can, as they move along the corridor, see what is going on, without entering the rooms. A large school-room and a drawing class-room occupy the extreme end, on the right side of the corridor. To the opposite side we now turn. Here there are various rooms; but we only entered one of them—a little square, plain looking place, with a heavy wooden frame round it, containing hundreds of holes for boots, shoes, &c. Keeping to the same side, and walking through a kind of passage, we fall in with the covered playground of the students—a large, airy, glass-roofed place, in which foot and hand-ball, cricket, and other games can be played. By an arrangement of nets, fastened in parallel lines from above, and firmly secured below, several games of cricket can be played here simultaneously. The glass roof is kept from injury by wire work. At the end of the play-ground there is a gymnasium. Adjoining are the water-closets, &c., all singularly clean, and free from offensive effluvia. Westward there are bath-rooms, and rooms for shoemakers. Nine or ten gentlemen of the “Crispinean”

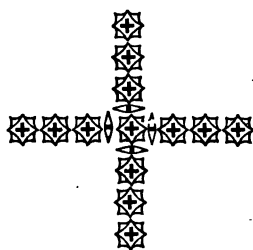
order are employed at the college. Then, on making our way to the north-east we have three rooms excellently fitted up with scientific instruments of the most varied and curious character. What all their names are, what they all mean, how they can all be used, seems to us a mystery of pretty large dimensions. Model engines, telescopes, syphons, pumps, bottles, wheels, retorts, taps, screws, globes, rods, and all manner of intricate instruments for unravelling the mysteries of nature and analysing the processes of life in all its most recondite and vital departments are in this quarter abundantly and finely represented. The first room we enter is light and handsome looking. Around the top portion of the walls are the names of many men famous in the arena of philosophy—Newton, Priestley, Faraday, Davy, &c. The centre of the ceiling is occupied with a transparent dome, which can be darkened, when necessary. In this room there are steam-engine models, optical and electrical instruments, and other appliances required in the study of natural philosophy. One of the electrical machines is very large; the most striking part about it being an immense glass wheel, which is 4ft. 8in. in diameter. At one end of the room there is an oblong indentation in the floor, with a low table in front, fitted up with gas. In this part experiments can be made. The second room is set apart for scientific lectures. At the rear there is a gallery with seats, and stands for reading, note taking, &c. It will accommodate about 80. Those students who are preparing for a B.A.

degree or matriculation at the London University, attend here—listen to the lectures and notice experiments, for the conducting of which every arrangement is made. The third and last room is termed the “working laboratory.” In this part all the chemicals, &c., are prepared. It is not so “elegant” in appearance as the others, and has a gassy, sulphury, druggist-shop kind of aroma about it; but it is a vital and useful department—without it, the others would make very little progress. All sorts of chemicals, retorts, and phials are lodged in it; and on one side there is a double-barrelled apparatus, reminding one more of two patent swivel-churns or oscillating washing-machines than anything else. This, however, we ascertained was made for holding oxygen and hydrogen, but had not yet been much used. The departments we have here glanced at constitute, in the aggregate, a fine and invaluable auxiliary to the college. The instruments are numerous, costly, in good order, are in the hands of wise manipulators, have done excellent service, and will, by the additions regularly made to them—for the authorities do not believe in standing still—contribute towards keeping Stonyhurst in that high philosophical position which it has for so many years occupied. From the region of electricity, gaseous analysis, and cognate mysteries, we descend to something quite as important in everyday life, though perhaps not so redolent of philosophy. We proceed north-west, and enter the washing department—the lavatory. This is quite a wonderful place. Look at

it. What a long range of water taps! what a clear line of round indentations below them! what boxes, and towels, and combs, and brushes, and what a lively business it must be when they are all in full play! The wash-hand basins are let into slabs of marble; on the walls are large mirrors; the floor is formed of ornamental tile; and throughout the entire place there is an air of order, and "fitness," and superior arrangement: no remnants of disorderly slip-slopping, and none of that damp, hazy patchiness, that ancient charhouse odorousness, along with battalions of broken combs, split hair-brushes, and worn-out nail-cleaners, which you may meet with in some establishments, are encountered here. Everything is clean, agreeable, thoroughly respectable. Curious words are coined at colleges, and special places get special names out of the vocabulary of those in authority, so that we were not particularly astonished, though somewhat amused, on being told that the next apartment we entered, more to the north, was called "the *Do-room*." "What does that mean?" said we, and the rejoinder was—"This is the room in which the boys get good breakfasts and suppers." The room is not a very imposing one in respect to either its architecture or furniture, but then good pabulum covers a multitude of defects, and if the boys receive excellent breakfasts and suppers they are not very critical as to the quarters in which they get them. A large, stately, and rather grave-looking room is subsequently shown to us. This, we learn, is the refectory

of the community, who number about 20. The furniture is plain and primitive in appearance, but it satisfies the fathers,—earnest, thoughtful men, who have made serious vows, and care nothing for the luxuriousness of modern life. Around this room there are many pictures, all in oil, and some of them very fine and valuable. We shall refer to them in our description of the general collection of paintings. Near the community refectory, there is the dining-room of the “philosophers;” and as we pass from one apartment to the other, we observe in a space opposite the doorway a beautiful statue of the Madonna and child. The statue is life size, is carved in stone, and stands upon a pedestal of the same material. In front of the pedestal, there is a small brass plate, bearing an inscription which states that the statue was presented to the college by certain philosophers in 1858. Below this intimation are the names of 15 of the philosophers, amongst whom we find those of Sir R. Blennerhasset, M.P., and Mr. M. C. Maxwell. At the college there are now about thirty philosophers—young gentlemen, who are, if the term may be allowed, more their “own master” than the ordinary students, who pay an extra sum for their residence at the college, have select dining and sitting accommodation, separate sleeping apartments, and other kindred privileges. They are the sons of gentlemen, and simply go through a secular curriculum. Their dining-room, which we have now reached, is capacious, substantially furnished, and adorned with many pictures—chiefly photo-

graphic. Amongst them are views of the college, its adjoining grounds, and choice places along the borders of the Hodder. Some of them are by R. Fenton, Esq., and are very fine; the remainder, which are coloured, were taken by Lord Petre's son, and are exquisite productions—beautiful in general appearance, most artistically complete and natural in all their details, and equal to anything we ever saw in tinted photography. In the room there are likewise photographic portraits of several old students, all framed and well finished. We shall, in our next chapter, refer to the passage and corridor leading from the philosophers' dining-room to the Hospital, and afterwards proceed to the second story of the college.



CHAPTER IV.

FOR a moment let us turn down a passage leading to the corridor, through which the hospital, standing at the north-western corner of the College, is reached. The passage is broad, but full of turns, and, to a stranger, rather puzzling. Its walls are adorned with many engravings. Some of them, including a series of grand old ecclesiastical buildings, were drawn and engraved by J. Buckler, Esq. They are fine specimens of art, are scarce, cannot be found in the pictorial market now-a-days, and are consequently valuable. The other engravings here observable refer to subjects of a sacred and emblematical character. All the pictures are large in their proportions, and in each there are traces of superior artistic skill. The hospital corridor, at the end of this passage, is clean, broad, and filled with a cheerful light. Along its walls are 27 framed pictures. Upwards of a dozen appear to be in pencil. They are portraits of Jesuit fathers, and were copied in Rome from some rare engravings there. Amongst the other pictures are eight, of the engraved kind, representing the martyrdom of Catholics, chiefly in the reign of that righteous marauder and torturing tyrant, Henry

VIII. These pictures open up some curious sights, show some most singular and barbarous modes of punishment—thumb-pulling, pinching, racking, hanging, burning, stoning, drawing, quartering, and kindred cruelties, which prevailed during the career of the celebrated “Defender of the Faith,” &c. The illustrations are graphic and ancient; but one cannot linger in artistic reverie near them—they have a painfully centrifugal influence, so we retrace our steps, move up the passage, right to the other end of it, and then begin to ascend a broad, gigantic, baronial-looking staircase, leading to the second story of the college. All up the wall sides there are great and choice engravings, and as we turn to the right, the importance, the complexity, the vastness of the establishment seem to increase, and a sense of fine confusion creeps upon us. We walk directly forward through an open doorway, and are at once in a small, beautifully-decorated place, containing a representation, in massive statuary, of Our Saviour, after death, in a recumbent position, supported by his Virgin Mother. The figures are well executed—clear and pathetic, full of a calmly-dead repose and a poignant maternal grief. They were cast from a statue exhibited several years ago in London, and constitute a memorial to Father Clough, formerly rector of the college. The figures are surrounded by a strong polished brass railing, and running along the base of their pedestal are the following words:—“*Fac me vere tecum flere.*” On one side, inserted in the wall, there is an illumined brass plate, bearing this inscription:—

"A.M.D.G. Patri Rectori Francisco Clough, Alumni Pio Sensus Posuere, 1863." Father Clough, who was in charge of the college for 12 years, and is now rector of Beaumont Lodge, an educational establishment of the Jesuits, and formerly the residence of Sir Warren Hastings, was greatly revered by all at Stonyhurst. Having read the inscription quoted, we are informed that just on one side, to the left, there is the "gem of the College." We accordingly move to the left, and then ascend two or three steps leading to a little doorway of carved oak. In a moment the door is opened; we look in, and up, and around, and wonder; we proceed, standing just under an exquisite canopy of carved work, and look up and around, and wonder again. Is it a dream or a reality—a swift brained passage into the arena of imagination, or a view of what exists—a mystical shower of rich colours, brightened with gold, or a representation of something we actually see? A steadier gaze indicates reality, and yet the rich lustre, the variety of hues, and exquisite tints, and prismatic combinations prevent us for a period from fully grasping it. The place we are in is called the Sodality Chapel. It was erected in 1859, and is used at intervals by a certain number of students, between 50 and 60, whilst "saying their office." We have seen nothing in the north of England equal to this chapel in sweetness and compactness of design, in richness of colouring, excellence of finish, and costliness of workmanship. There is something almost Oriental in the charm and fulness of its beauty. It is one

mass of decoration; and yet there is no violent glare, nor pompous glitter, nor rude flash of ornament in it—all is elaborate, chaste, elegantly ornate, delicately magnificent, blended in hue and mellowed in the richness of its lustre, so that as you sit and watch the light fall through its finely stained windows not a harsh nor incongruous colour is seen to disturb the even glow of its beauty. The altar is very rich. Its central table stands upon columns of alabaster; and its reredos is of carved oak. Above and behind there is some exquisite carving surmounted by a handsome design which is flanked with angels. Higher up, occupying a central position, in a beautiful shell-like oval, exquisitely canopied, there is a figure of the Virgin standing upon a crescent. To the right, in a line with the upper part of the altar, there is a large, beautifully-formed statue of the Virgin, surmounted by a most magnificent canopy. Near the altar there are three charming two-light windows, filled in with representations mainly referring to the Virgin. The sides of the sanctuary are panelled at the base with carved oak, surmounted with carved and polished stone. The floor of the chapel is of polished oak set in diamonds and squares. The seats, in ranges of four on each side, and open at the ends, are of Gothic pattern and made of oak. Over the door, and extending from one side of the chapel to the other, there is a highly-wrought canopy of oak, and below it, at one end, are three cathedral-like stalls of carved oak. The base of the building, to the height of several feet, is panelled


with oak ; and then comes what one might almost term a world of beautiful and most richly-hued painting. The walls are entirely covered with elegant designs. Above the panelling alluded to there is a deep belt of dark brown paint relieved with green. After this is a lighter ring of paint with illuminated intervening ovals, bearing representations of saints and angels. Then we have a view of the principals of the roof—three in number. Two rest upon angels ; and the third, which divides the sanctuary from the body of the chapel, comes down, like a golden column, to the floor. Near the pedestals of the principals is a frieze-work design, painted in many colours, and very effective. The ceiling is superb. That portion of it above the sanctuary is circular, has a lavender ground, and is decorated with representations of angels. The other part, over the body of the chapel, is semi-circular, with lavender ground, and is divided into deep square panels, ornamented with diamonds, within which are circles containing sacred monograms ; the angles of the panels being relieved with crimson and gold. Immediately within and above the entrance there is a large screen, reaching from the carved oak canopy to the ceiling, pierced towards the base with a grating, and beautifully decorated. Behind the screen those constituting the choir have their quarters. The chapel, in its entirety, is a gem, full of art, full of beauty, and thoroughly representative of that high æsthetic conception which is at once the speciality and glory of the Catholic faith. Close to the little sacred edifice we have described,

there is the Community Chapel, which, with the gallery in it, will accommodate about 200 persons. This chapel is for the students, the greater portion of whom attend mass in it every morning. It is fairly decorated. Over the altar there is a large and impressive relieve representation of the Ascension. In the gallery there is an ancient, though fair-sounding, organ. Two confessionals and the sacristy are situated behind the sanctuary. On leaving this chapel and passing along the head of the stairs previously ascended, we are conducted into the students' great dining-hall—a magnificent, palatial-looking apartment, 90 feet long, 27 feet wide, and proportionately high. This was the old dining-room of the Sherburns; but since their time it has undergone many alterations and improvements. Originally it was approached by a broad flight of stone steps leading up out of the courtyard; but in time they were removed, and the room was then extended several yards beyond them, northwards. The floor of the dining-hall is of white marble, in diamond pattern, and at its southern end there is a platform, approached by two or three steps, stretching across the entire room, and terminating in the recesses of two oriel windows. This platform is covered with white marble, about three inches thick, and harmonises with the general floor of the hall. It is a stately, a royal room. It was a grand room in the olden days of the Sherburns, and was the scene of many a magnificent feast. One can almost conjure up its ancient occupants: knightly men in armour were often

within its walls ; so were lords, and squires, and fine ladies, and the scions of great houses ; courtly men and the retainers of barons were in it occasionally ; and whilst the sirloin was cut and eaten, and the great wine flagons were passed round, minstrels, seated in the olden gallery, were discoursing their music, and then came song, and jest, and " Laughter holding both his sides." Those were the days of old England, "merrie England"—England without her cent per cent passion, without her specious panaceas and grinding-down theories, without her speculators, shoddy men, and facile adulterators. In those days men, and manners, and articles to be eaten and drunk were rough, but they were honest, and that was their redemption ; now, everything has drifted into a whirl, into a mist, out of which but few things actually genuine emerge. This princely old dining-hall into which we have now got, must be particularly described. It is one of the very finest dining-rooms in the country ; it has some curious and interesting points ; is noble in its proportions, fine in its decorations, rich in its associations. We are tempted to proceed, but at the risk of making this chapter shorter than usual, we will halt, so as to give, amongst other things, one complete picture of the dining-hall in our next. We halt at the entrance—halt if we may indulge in a piece of bathos, near an old table upon which, it is said, Oliver Cromwell once slept !



CHAPTER V.

LIVER Cromwell may have slept upon the old table—a long, narrow, strongly-made article—which we notice under the gallery and near the entrance of the dining-hall ; but if he did, then there were either no beds in the place, or Oliver had less shrewdness in him than we have generally placed to his credit. That he, however, did stay at Stonyhurst is certain. On the 16th of August, 1648, Cromwell held a Council of War with General Ashton, on Hodder old bridge, then went to Stonyhurst, staying there all night, and next day moved on with his army, which had been bivouacing in the district, southwest, fighting fiercely during his progress on Ribbleton Moor, on the Flats of Walton, &c. But we are digressing ; we must leave the battle fields of Oliver, and return to more agreeably-combative quarters—to a place wherein “war to the knife” is the synonym of good eating, and “destruction” the sign of healthy digestion. To the large dining-hall we now come. It is occupied ; a principal meal is being eaten. Look in. What an army of excellent combatants ! how brisk and decisive their movements how fine their annihilation ! how signal their success !

This is the kind of warfare we approve of. By and bye, the contest is over, the hall cleared, and we view it quietly. Its dimensions we have already given; its splendid floor of white marble we have also spoken of; but there are in it many additional things which attract our attention. Its ceiling is massive in design; is elaborated with embossed squares and diamonds, relieved with several colours; and from it there hang five great gas chandeliers of excellent workmanship. The walls are painted in panels, with a strong Gothic border, and have a firm panelling of oak below, which rests upon a rich base of marble; whilst at the summit there is an antique coloured frieze, in relievo, bearing upon it many strange centaur-like figures. Towards the north-west corner of the hall, in a line with the frieze-work named, there is the date "1606." These figures are supposed to refer to the time when the dining-hall was originally made. Southwards, and at the same altitude, there is the date "1857"—the time when the hall was enlarged and improved. A gallery, with a balustrade of dark oak, occupies the northern end. It has an aged, yet substantial, look—seems more like some festive heirloom of furniture handed down from the epoch of old-world hilarity, than anything susceptible of modern utilisation. It is quite a curiosity. At its rear, there is an oblong tablet, bearing within a plain, strongly-defined border, a representation of the Royal Arms, of most primitive and whimsical design. This piece of antiquity was found in the building

when the Jesuit fathers first took possession of it. The front of the gallery has what we might term a museum-of-natural-history look. In the centre of it, there is an enormous horned head—the head of a moose deer; and on each side of this we have the head of a deer, or, more properly speaking, the horns of one, for the head is, we fancy, of the “wooden” kind. Beneath these heads runs a line of ancient and interesting carving. It bears these words—“Quant je puis. Hugo Sherburn armig. me fieri fecit. Anno Domini 1523. Et sicut fuit sic fiat;” meaning “Hugh Sherburn caused this to be made in the year of our Lord, 1523; and, as it was, so let it be.” Not far from the higher end of the eastern wall, there is an old arched fire place, one of those capacious baronial apertures which were in vogue before grates were invented, and would permit of that grand log-burning and wonderful meat-roasting so characteristic of olden times. This chimney-piece is 12 feet wide, reaching well back, and is proportionately lofty. Above it are the Sherburn arms, with the motto “Quant Je Puis,” and the date MDCLXXXIX. Around the room the portraits of many—the bulk being educated at Stonyhurst College—are hung. We give them in order, starting at the north-eastern corner. The first portrait is that of the Rev. Peter Jenkins, S.J., an elderly kindly-looking gentleman, who died in 1818; the second, that of John Dalton, Esq., of Thurnham—squire-like in appearance, with a red ribbon round his neck, and a large eye-glass in front;

third, Sir Edward Vavasour, Bart., of Hazlewood—dignified and select; fourth, “the last student at Liege, and the first at Stonyhurst”—George Lambert Clifford, Esq.—stately, yet kindly and gentlemanly, holding in his hands a picture, on which may be traced the words, “Jesuit Fathers, Liege;” fifth, Peter Maxwell, Esq., Richmond, Yorkshire—young-looking and fashionable, with a dash of the patrician sportsman in him; sixth, Richard Grimshaw Lomax, Esq., Clayton Hall—patriarchal, wealthy, and homely; seventh, Everard Lord Arundell, 10th baron of Wardour—handsome and brave-looking, with a noble open expression; eighth, Peregrine Edward Towneley, of Towneley—elderly, apparently small in stature, sedate, and opulent; ninth, Rev. James Parker—sharply-clerical, and shrewd looking; tenth, Rev. Edmund Arrowsmith, S.J.—calm and somewhat melancholy—who died in 1628; eleventh, Rev. Robert Plowden, S.J.,—elderly, hale, and quietly-earnest; twelfth, Rev. John George Morris—kind, even-toned, and generous; thirteenth, Rev. John Price—quaintly-tasteful in dress, reminding one somewhat of the days “when George the Third was King.” At the south end of the hall there is a large painting of the Immaculate Conception, supposed to have been the work of Murillo. The picture is rather defective in tone—seems a little too gloomy in effect; still there are rare points in it, and the sombreness observable may be owing more to its age than to its original artistic treatment. On one side of the painting there is a

large portrait, in oil, of Pope Gregory XVI., and on the other one of Pope Pius VIII. We stand upon a sweeping platform of marble whilst looking at the last named pictures; and, having duly examined them, we cast a glance to the right and see a broad, lofty, oriel window, partly filled up with armorial bearings in stained glass; then we turn to the left and behold a similar window ornamented in the very same way. The heraldic bearings are those of old scholars and friends, and beneath each shield is the name of the gentleman to whom it refers. In the window to the east, that we have just turned towards, are the following names—we give the place of residence when mentioned:—Charles McTavish, William McCann, Henry Knight, P. E. W. Hibbert, Charles Casa Jrujo, John C. Whyte, C. J. B. Trappes, Captain T. Bellew (Mount Bellew), Marmaduke C. Maxwell, John Searle, Henry Petre (Dunkenhalgh), William Vaughan, Sir John Gerard, Bart., Hon. Edward Bellew, Hon. Gilbert Stapleton, and Charles Standish (Standish). In the other window we have the arms and names of P. S. McCarthy, London; T. Meynell, Kilvington; T. Witham, Lartington; T. Weld Blundell, Ince Blundell; Charles Waterton, Walton; John Haggerston, Ellingham; Charles Porter, the Mythe; John Butler Bowden, Pleasington; Thomas Barnewall, Crickstown; Thomas Monington, Sarnesfield Court; J. S. Lescher, Boyles; J. Rosson, Moor Hall; J. Lomax, Clayton; J. Sidgreaves, Inglewhite; H. Bowden, South-

gate; J. Hunloke, Wingerworth; J. Kirksopp, the Spittal; J. Harrison, Chorley; J. F. Wright, Kolverden; Hon. C. Langdale, Houghton; W. G. Walmsley, Westwood; Colonel Sir C. Chichester, Knight; Sir E. Vavasour, Bart., Hazlewood; W. C. Maxwell, Everingham Park; Plowden of Plowden; S. T. Scroope, Danby-on-Yore; J. F. Anderton, Haighton; Sir E. Haggerston, Bart., Ellingham; F. E. Radcliffe, Livingstone; Earl of Dewburgh; Sir W. Lawson, Bart., Brough; Arundell of Wardour, Wardour Castle; J. Weld, Lulworth Castle; Hugh Charles, Baron Clifford, Chudleigh; Sir C. R. Tempest, Bart., Broughton; the Hon. W. Stourton; and P. H. Howard, of Corby. Leaving this splendid hall, by the door at the south-end, we at once step into a high square apartment, shadowy in appearance, with a rich old ceiling and walls ornamented with paintings, &c. The "Long Room" or museum is to the right, but it is more convenient to take the other side, so we proceed into a corridor in that direction, and eventually reach the general school-room or study—a long, well-lighted place, filled with desks, whose tops bear the impress of endless cutting, and scratching, and inking. Names and initials—initials and names—nothing else can be seen upon the desks; if the letters had been rained and poured upon them they could not have been more abundant. They refer to scholars; have all been cut into the old oaken desks at some time or other by scholars. And they are full of interest yet. What a change has taken place since many of them

were made! How the blithe-hearted and mischievous boys who had a hand in much of this desk-cutting have vanished—some into great cities, giving additional power to the victories of commerce, or greater efficacy to the triumphs of the cross; others into far away lands for the sake of secular or religious duties. Into the four quarters of the earth have they been dispersed: the bodies of some lie deep in the waters, old ocean singing over them a sad and perpetual requiem; those of others rest amid the sands of the plain, or the rushes of the swamp, or the defiles of the mountain, or the roar of the city's multitude, thousands of miles away; prosperity has illumined the path of many; the shadow of failure has darkened the course of a few; the outer world with its trials, and toils, and agonies has cast down odd ones of the olden band; others it has raised—brightening their light, strengthening their power, making them men of influence for the guidance and elevation of multitudes; and yet there is not one of the band living who would not like to have just one more peep at that particular name on that particular desk in the college which he cut long years ago—nay, who would not come to that desk with a sigh, perhaps with a tear, wondering at the change which had taken place since he sat before it, gathering up out of the chambers of his memory the reminiscences of many a glad and golden hour passed during his boyhood and college days. The room we are in is not a very imposing one;

there is nothing specially ornamental about it, just because nothing of that sort is required at it. The walls are plain; the benches are; the floor is; nearly everything is. The two great things apparently carried on in the place are—earnest study and name-cutting. The former is essential; the latter cannot be avoided—it is the safety valve, the walhalla of lads when the pressure of perplexity overcomes them. On one side there is a large pulpit for the superintending prefect. At the far end of the room there are two very large framed paintings—full length portraits of two bishops—which were formerly in the Sodality Chapel. Returning to the corridor before alluded to, we notice several small apartments; they are the private rooms of the priests—plain, clean, homely places, with nothing akin to either fineness or superfluity of any sort in them. Ultimately we encounter an old-fashioned clock—a very subtle, “knowing” clock—intended for the night watchman, and calculated to watch him on the most accurate principles. Adjoining is the room of the present Rector, the Rev. E. I. Purbrick, an excellent scholar and goodly priest—learned and earnest in all that pertains to his position, a shrewd, far-seeing gentleman, a “thorough business man,” if one may be pardoned for using that term, and yet not much pardon is required; for the expression of such an opinion carries with it uncommon honour. Father Purbrick keeps a clear eye upon this world, as well as the next, and whilst he does not per-

mit his "business" notions to either weaken or warp his spiritual ones, he never forgets that "we are *here*," and that earth, as well as heaven, has its duties. We have gone out of the way a little ; but then, when one gets to the apartment of a scholar, a gentleman, a business man, and a Christian, we ask no pardon for digression



CHAPTER VI.

THE east, and occupying the extreme end of the second story, is the Academy-room. It is large, lofty, and light. The ceiling has an elaborate centre-piece, and along the head of the walls there runs a deep ancient frieze-work, in relief, and containing, at intervals, designs emblematic of science, art, music, &c. Against the walls there are hung several ancient and very interesting pictures—one of them being of great value—which we shall more particularly allude to in our description of the paintings. There is nothing else in the room except a piano, a few chairs, forms, and a telescope wearing a somewhat deserted appearance, and looking very gravely and scientifically through one of the corner windows, towards the south. In this room the quarterly or public examinations of several of the students take place, and they are always characterised by great excellence—always manifest splendid mental success. A general “academy day” at Stonyhurst is something to be remembered: on such a day the audience includes many of the highest Catholic families from various parts of the country; what is done on that day shows the exactness and completeness of the discipline maintained at the college, the rare erudition and labour of the professors of that college, the

perfect nature of its curriculum, and the high intellectual achievements of its students. Looking towards the far end of the room, we see an aperture, flanked with sliding or folding doors, and beyond a large, semi-circular gallery, capable of accommodating between 300 and 400 persons. In this part, which is called "the theatre," entertainments of various kinds are given; the folding doors are on such occasions closed, a stage is erected against their inner side, and the *tout ensemble* of the place is made quite histrionic. In proximity to the academy room there is a photographic studio, "worked" by the chemical professor of the college, who can, speaking in the language of plebeian art, "seize the shadow ere the substance fades," with excellent dexterity. This apartment, like the rest, is fitted up with every appliance calculated to give perfection to its operations. To the north-west there are the private rooms of the "philosophers"—quiet select little apartments,—in which, of course, are plenty of illustrations of the idiosyncracies and tastes of each individual occupant. But we must rise higher than these philosophic rooms; and yet when we do so, when we reach the landing of the third story, we encounter more private rooms, like those below, set apart for "philosophers." Walking onwards we reach the general dormitories. They seem to run in rows, in all directions, and one gets nearly lost amid them. They have a neat, clean appearance, and although the story in which they are placed is somewhat low, it is well ventilated, and is what housekeeping people

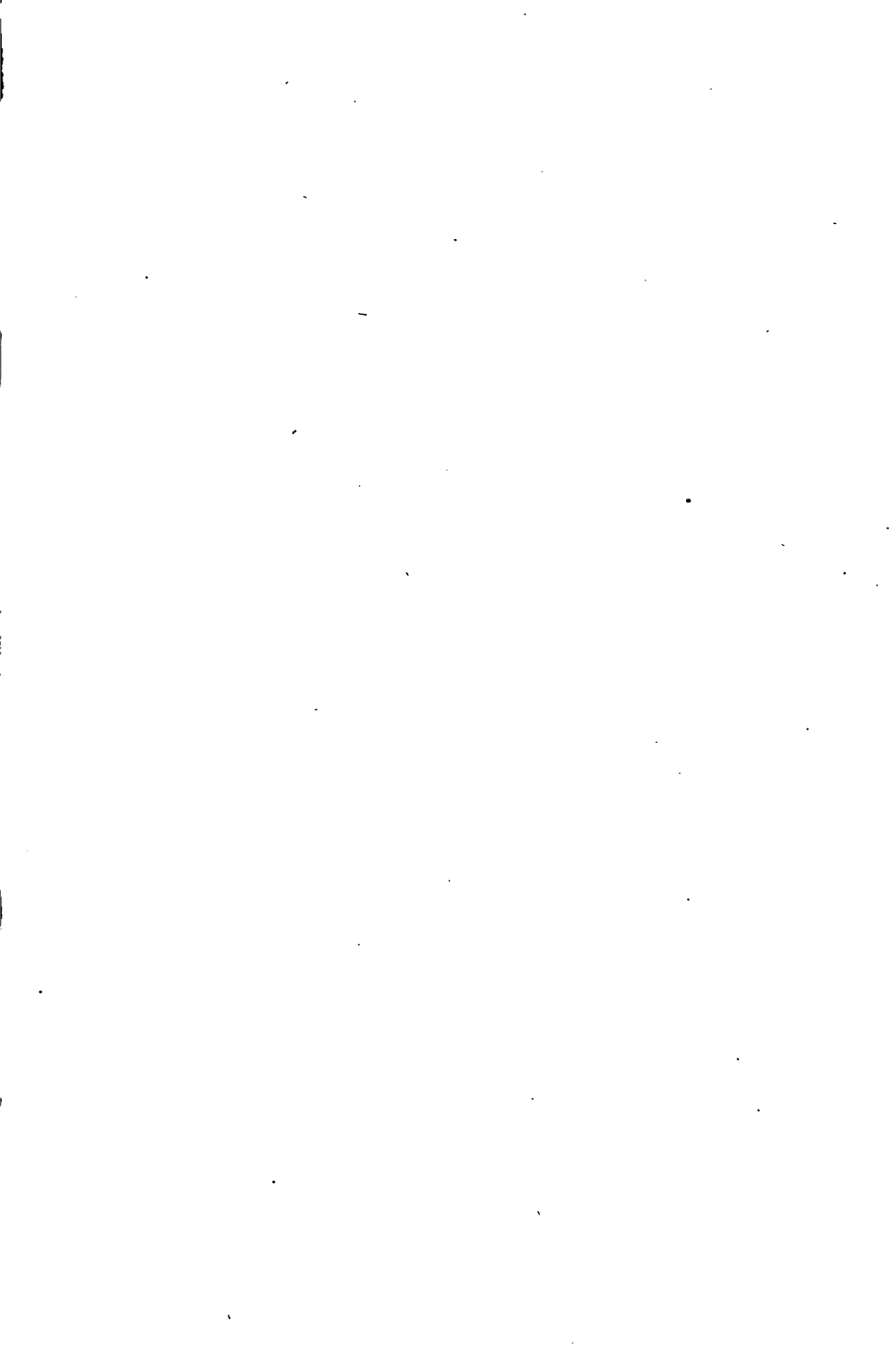
would term, "sweet" throughout. The sleeping places, although in rows, are single, being each separated by a wooden partition, fronted with small, clean curtains, and open at the top. The wood-work, where visible, is painted green and white. Each compartment holds one bed, which is made so as to hold just one boy. In front of, or about, the bed head, in very many cases, there are small sacred pictures, crucifixes, &c., each boy manifesting his own particular taste in this respect. Over the entrance of each compartment there is a number, so that when a boy gets a bed allotted to him, he knows the number of it at the same time, and hence all confusion is avoided, and all irregular clamouring for particular sleeping places obviated. "You will have a pretty considerable amount of talking," said we to our guide, "in this room, at night time?" "None, sir," was the reply. The boys may indulge in as much volubility as they are fairly entitled to outside the room; but when they enter it and draw the curtains "all is over"—they are "silent as night" till morning. The dormitories extend southward and then take a sweep right across the top story of the front there—about 300 feet long. In the front there are apartments for three prefects—one at each end, and one in the centre,—and during the night-time these gentlemen have charge of the boys. In the college there are water-plugs, which could be used in case of fire, and, as we descend a broad staircase leading from the third to the second story, we notice one in a corner, projecting slightly from the wall, and apparently

as powerful as those in the streets of large towns. Having retraced our steps to the second floor, we pass through the great dining-hall, and then, turning somewhat suddenly to the left, enter the Museum and Library—a magnificent, spacious apartment, containing books, and curiosities, and antiquities of all kinds, ancient and modern, minute and massive, from every part of the world. This quarter of the building attracts, generally, the greatest attention on the part of visitors, and it may well, for it is full of the most singular and interesting articles—contains some of the rarest books, some of the oldest antiquities, some of the most precious treasures. And the collection seems to be as varied as it is valuable; it ranges from ancient pistols to the finest missals, from the skins of bears to illuminated manuscripts, from carved bamboo canes to black-letter books, from Roman mosaics to purple court dresses. Down the centre of the room there are several tables some of which are glass-covered, and we will take them first. We have, then, amongst other objects of interest, the Homilies of Pope Gregory, by Simon Abbot of St. Albans—a manuscript written between 1168 and 1188—richly illuminated, and in a capital state of preservation; missals of the Low Countries, written in the 15th century; Froissart's Chronicles, in manuscript, of the same century; a missal (14th century) of the Cistercian Order; several splendidly illuminated missals, and a psalter of the same age; various hymns, prayers, and masses, thought to have belonged to one of the old royal families of France—

small in size, but exquisitely got up, one of them containing 63 illuminations; a singular copy of the expositions of Haymon on the gospels and epistles, containing an ancient monastic marker, which once belonged to Stanlaw Abbey, in Cheshire, whose occupants in 1296 removed to Whalley; the Book of Esther, in Hebrew—a long slip, divided into sections and fixed upon a roller; a very rare engraving of the head of Sir Thomas More; a relieve plan of Jerusalem, arranged in accordance with the Ordnance Survey; relics of one of the greatest men whom England can boast of—who? We will give the name shortly. They are in a small, square glass-case. Let us examine them. They consist of some large seals, a pouncet box, an oval and costly pendant, a skull cap, and an old black felt-looking hat. Those seals, that box, and that pendant once belonged to an English Lord High Chancellor, and that old hat, with the skull cap, once covered what Emerson calls, "the ablest head of his times;" they were the property of Sir Thomas More—he who, when a boy, elicited the prophetic attention of Cardinal Morton, who, when a young man, was said to be the only wit in England, who, when in maturity, held the highest post next to the king, he who could not be "won over" by that vile king, he who wrote the *Eutopia*, who was martyred for religion's sake, and of whom it has been well said—"The terseness and liveliness of his sayings, his sweet temper and affectionate disposition, his blameless life, his learning and probity, combine to make a union of perfect simplicity with moral and intellectual greatness which

will for ever endear his memory to his countrymen of every sect and party." Passing with feelings of mingled veneration and depression from the relics, for there is a great and tragic interest in them, we meet with numerous illuminated books, some of them remarkably rich, mainly of the 15th century, and, like all the rest, monuments of wonderful skill and labour; afterwards we notice a "Book of Holy Medicines," composed by Henry, Duke of Lancaster, and containing his autograph, written in reverse order, at the end, thus—"Ertsacnal Edeud Irneh;" a copy of the "Hours of Our Lady," containing the autograph of Elizabeth Plantagenet, Queen of Henry VII.; a most costly and elaborate copy of the "Hours of Our Lady," supposed to have belonged to Jean, natural daughter of Louis XI. of France; another raised plan of Jerusalem, much larger than that previously named; a manuscript copy of the Gospel of St. John, of the 7th century, found in the tomb of St. Cuthbert, at Durham Cathedral, in 1105—well bound, small, in excellent preservation, containing about 20 lines on each page, and considered to be the oldest manuscript work in the College. Near the manuscript there are three "proofs"—letters from Dr. Lingard, the historian, Dr. Milner, the theologian, and the Society of Antiquaries, in which the genuineness of it is affirmed. Whitaker, the historian, makes some allusion to it; his words being—"This most valuable relic is a MS. of the Gospel of St. John, in small square capitals, with an intermixture of

early Saxon characters, particularly the letter F, resembling those of the *Codex Argenteus*. It is St. Jerome's version, and, by an inscription in a very old hand, resembling that of the charters as early as Edward I., is said to have been taken from the tomb of St. Cuthbert at his translation." Allusion is also made to this treasure by the celebrated Rev. Alban Butler, in his life of St. Cuthbert, Vol. III., March 20th:—"A copy of St. John's Gospel, which after the example of his master St. Boisil, he often read to nourish the fire of Divine love in his soul, was put into his coffin when he was buried, and found in his tomb. It is now in the possession of Mr. Thomas Philips, canon of Tongres, on whom the present Earl of Litchfield bestowed it. The copy is judged undoubtedly genuine by our ablest Protestant antiquaries who carefully examined it." A perfect facsimile of two pages of the MS. appears in the adjoining illustration; the inner lines showing the exact size of the pages. Our attention is next drawn to a large illuminated initial letter O, beautifully worked, bearing in the centre the figure of St. Jerome, seated, with a lion at his feet, and monks kneeling on each side. Above are two winged dragons, and between them an angel playing on a lute. The size of the letter, every way, is five inches and a half, and the entire length of the ornamentation nearly eight inches. It is possible that this letter is the work of Perugino, as his name, in pencil, appears at the back of it. Succeeding are—a Cingalese sacred book, written on strips of Talipot palm, one leaf of which, it is said, is large enough to cover



SED NON AUDIERUNT EOS OUES
 EGO SUM OSTIUM
 PER ME SIQUIS INTROIERIT
 SALUABITUR
 ET INGREDIETUR ET EGREDIETUR
 ET PASCUA INUENIET
 FUR NON UENIT NISI UT FURETUR
 ET MACTET ET PERDAT
 EGO UENI UT UITAM HABEANT
 ET ABUNDANTIUS HABEANT
 EGO SUM PASTOR BONUS
 BONUS PASTOR ANIMAM SUAM
 DAT PRO OUIBUS
 MERCENNARIUS ET QUI NON EST PASTOR
 CUIUS NON SUNT OUES PROPRIE
 UIDET LUPUM UENIENTEM
 ET DIMITTET OUES ET FUGIT
 ET LUPUS RAPIT ET DISPERGIT
 MERCENNARIUS AUTEM FUGIT
 QUIA MERCENNARIUS EST

ET NON PERTINET AD EUUM DE OUIB'
 EGO SUM PASTOR BONUS
 ET COGNOSCO MEAS
 ET COGNOSCUNT ME MEAE
 SICUT NOUIT ME PATER
 ET EGO AGNOSCO PATREM
 ET ANIMAM MEAM PONO
 PRO OUIBUS MEIS
 ET ALIAS OUES HABEO
 QUAE NON SUNT EX HOC OILI
 ET ILLAS OPORTET ME ADDUCERE
 ET VOCEM MEAM AUDIENT
 ET FIET UNUM OUILE
 ET UNUS PASTOR

PROPTER EA ME PATER DILIGIT
 QUIA EGO PONO ANIMAM MEAM
 ET ITERUM SUMAM EAM
 NEMO TOLLIT EAM A ME
 SED EGO PONO EAM A ME IP SO
 POTESTATEM HABEO PONENDI EAM

several persons ; and an Abyssinian bible and prayer-book, having leaves of thick skin, two columns in each page, and found in an Abyssinian church, during the war in that country, in 1868. There are several fine old printed books on the central table, but we shall include them in our account of the black letter works. We now move back towards the door, for the sake of making an inspection of the objects of curiosity on the southern side of the room. Just as we reach the starting point, we happen to look up, and for a time are puzzled with a series of bilious, dry-looking portraits, rather "loud-coloured," and accompanied with certain hieroglyphical explanations, perplexing to us, as we fancy they will be to the bulk of visitors. Anticipating a question, our guide says that these "pictures" are portraits of Peruvian Incas, from the first to the last, that although rough-looking they are scarce, that in fact there are only two complete sets in existence—one here and the other in possession of the Peruvian Government. There is not, however, much enchantment for us in these South American sovereigns, so we descend to a lower level and take a calm look at—an old key, a very gigantic, rusty key, which we find out to have once belonged to Bolton Abbey. Following in the wake of this are two or three Russian triptychs, taken during the siege of Sebastopol ; a little chalice, in three pieces, said to have been used by some of the Jesuit fathers in the days of persecution ; many small crucifixes, one in gilt bronze, being of French workmanship, and

between 400 and 500 years old ; a case of highly-coloured, neatly-made, Indian figures ; Cardinal York's napkin, very white, and bearing in the centre the royal arms of England ; Roman lamps found in the catacombs ; a piece of mosaic pavement from the once magnificent villa of Hadrian, near Tivoli ; porphyry from the ruins of ancient Carthage, and a little block, like pumice-stone, from the great wall of China ; an elf-bolt, resembling an arrow-head, found on Longridge fell, and supposed to have been used by some ancient Briton ; clasps cut from French officers' cloaks on the field of Waterloo ; a batch of peculiarly grim war relics—seven bullets, taken out of some soldiers belonging the 18th Royal Irish, who were wounded whilst storming Sebastopol, in 1858 ; the heads of two old British battle-axes ; a very beautiful inlaid pearl model of the Church of the Holy Sepulchre, at Jerusalem ; a curious model of a Mexican silver mine ; small vase and cup from Pompeii ; a fine alto-relievo, in black marble, of the 16th century ; an elegant cabinet of inlaid wood, bearing in the centre an original painting by Giulio Cesare Procaccino (16th century) of our Saviour in death, with two female attendants, and surmounted by a finely-wrought ivory crucifix ; a curious walking-stick, of box-wood, carved most elaborately and oddly, with a pen-knife, by an East Lancashire doctor, who must, one is tempted to fancy, have had more patience than patients to have enabled him to get through the work ; a gold ring of the Langton family, massive and in good

order, found near Hoghton Tower, by a man whilst ploughing there, in 1840. The ring bears on its seal the name "Langton," and on its inner side the motto "De bon cuer." But we are, perhaps, getting prolix in this chapter, certainly very heterogeneous; that, however, is caused rather by the "order of things" than through any eccentricity of ours.



CHAPTER VII.

STILL amongst curiosities and treasures, which are so numerous that we must adhere to the plan previously laid down—pick out the principal ones; for if we made an attempt to describe “everything,” we should never get the business finished, and that would be rather awkward. Here, then, we have—a small wooden box, containing 12 apartments, in which are stones from the holy places in Palestine; next, chips from one of the oldest cedars of Lebanon, and from a tree in the Garden of Olives; a morsel of the apple-tree which Sir Isaac Newton was looking at when he discovered the law of gravitation, at Woolsthorpe; a piece of the robe of Roger II., King of Sicily in the 12th century; a real old-fashioned Scotch snuff-box, made out of the end of a bullock’s horn, accompanied with a little spoon to lift up the titillating powder, and a brush to clear off any that might get spilled upon the waistcoat front, &c.; various other snuff boxes, in carved wood and metal, from different parts of the world, but none of them so thoroughly arranged for regular earnest “business” as the Scotch apparatus; a Chinese compass, nearly as full of complexity

as an inverted table of logarithms ; knives, with very rough edges, made of coloured stone, and used by ancient Mexican priests, during their sacrifices ; specimens of marble, some being from the ruins of an old castle in Switzerland ; a Roman urn ; ancient faded cassock and slippers, being, according to a document near them, the last which Father Laurentius Ricci, the last general of the Society of Jesus, wore at Rome, when the papal bull, destroying that association, was issued ; stones from a hill in Judea, called the Tomb of Moses ; silver cups, presented to the Rev. Father West, for the best short-horn bull, in 1829, and to the Rev. Charles Wright, for a similar animal, in 1814—also for “ winter feeding the greatest number of cattle on turnips and straw, in 1811 ;” old Turkish pistols, taken at the battle of Navarino ; part of a mummy chest, made of sycamore wood, brought from Thebes, and supposed to be about 3,000 years old ; cameo, in good preservation, found in the forum at Rome ; seal of the last King of Georgia ; screw nut-crackers made in the 15th century ; tobacco bag of the spirit-ghost Indian Warrior, chief of a tribe of Sioux Indians, which served in the great peace council on the 21st of June, 1868, when the calumet was, no doubt, duly smoked ; fragment of a seven-barrelled gun, found amid some ruins at the Tower of London, after the fire in 1841 ; a splendid circular table, made of inlaid marbles ; miniatures of Prince Charles Edward, Father Parsons, and Father Morse ; cabinet, elaborate and rich

in workmanship, of the eccentric Queen Christina of Sweden; Chinese fans and hats, one of the latter having belonged to a mandarin of the "red button;" Japanese curiosities; an old Freemason's strong box—a very singularly-made article, full of secret drawers; the hat, sash, skull-cap, &c., of Cardinal Weld; an ivory carving, representing a man-of-war, made by a number of French prisoners when in the hulks at Portsmouth; a pix of silver-gilt, the workmanship being of the 12th or 18th century, used on the table of the Knights Templars, at Harwood, near Hereford; fine cross of rock crystal; a MS. written by Cardinal Bellarmine; letter in the handwriting of St. Francis Borgia; a MS. of St. Francis of Sales; cap of Benedict XIV.; mittens of Queen Mary Clementina, consort of James III., called the Pretender—they were originally given to the college at Liege, in January, 1787; several crucifixes, one of them being exquisitely carved in ivory, whilst another adjoining is supposed to have been painted by Michael Angelo; antique plaque, in copper; Italian bronze figures of the 16th century; several devotional tablets, some being of the 14th century; an old steel lock, of French make, very strong, and made about 850 years ago. In a case on one side, and at some altitude from the floor, are the robes and sword of Lord Arundell, worn by him at the coronation of George IV., and above them there is a fine white bust of his lordship. Many of the books in this department, which we shall hereafter allude to, were presented by the nobleman

named. But we must, for the present, in order to be systematic, adhere to the curiosities; and for that purpose we pass through a door-way at the western end, find ourselves amid thousands and tens of thousands of books, and then walk towards the windows. Here we have a great collection of coins, all duly arranged, belonging to England, France, Spain, Portugal, the German States, Russia, Denmark, Sweden, Poland, Holland, Austria, Hungary, Switzerland, the Italian States, Malta, India, China, America, Mexico, the West Indies, Hayti, Peru, and Chili. Let not the reader imagine that we are going to inflict anything in the shape of a numismatic torture by describing each particular coin; and yet we cannot help saying a word or two in regard to them. What a curious gathering they make! they are of all hues, all sizes, have upon them all kinds of faces and figures, and represent how many dynasties!—several which were once insignificant and have now become powerful, some which have fallen from the zenith of fame to the nadir of unpopularity, others which have emerged from shadowland to sunlight, many which have been cast into the crucible of time and become lost amid the general dross, and a few which, as if by some recondite magic, are periodically losing and recuperating their forces! What strength and what weakness, what solidity and uncertainty, what regularity and vicissitude of dynastic career do they represent! Leaving the high ground of reflection and sentiment, we may just remark that this is our conclusion as

to the actual peculiarities of the coins before us:—Largest and clumsiest, those of Russia and Belgium; oldest and thinnest, the German; neatest, the French, those of the Papal States, America, and Peru; most eccentric the Chinese; smallest, the Indian; rudest, the West Indian and Haytian; the remainder being of a medium character. At the sides of the windows there are various pictures, some being of the pyrographic order. Upon a glass-covered table, standing in the centre of the floor, there is a large collection of old Roman coins, presented some years ago by Lord Herries, who was a student at the college. At one end of the room there are many curiosities, mainly modern, and some of them of rather a grim order—a piece of chain armour, taken during the late expedition from the dead body of an Abyssinian chief, to whom it was given by King Theodore; a double-edged sword, spears, nets, canoe models, tiger and bear skins, &c. But these are not much in our line, so we retire from the room, cast a glance at a few of the curiosities previously described, and then survey the books. Although we have said so much about the contents of this room, it is essential we should stay in it a little longer in order to examine the books, which form a remarkably fine collection. Some are contained in glass-cases along the centre—these are the most ancient and valuable; the bulk are placed upon shelves, which fill to the ceiling three sides of the room. This is called the “Arundell Collection”: it con-

tains about five thousand volumes, many of which were given to the College by Lord Arundell, in 1834. At each end there are some fine old books—about 1,000,—printed either in Gothic letter, or previous to 1551; in the centre there are some splendid books, in addition to those we have described, of an older date. Many of the oldest books were not the gift of Lord Arundell, although they are placed amid his collection. They consist, as the Rev. C. Boardman, who compiled a catalogue of the black letter works in the College, a few years ago, says, “partly of books which have escaped from the fury of more than one revolution, and have accompanied the Fathers of the Society of Jesus in their many wanderings, and partly of more recent donations from friends.” The two earliest printed books in the collection are the *D. Hieronymi, Tractatus varii et Epistolæ* and the *Biblia Sacra*, both bearing the date 1476, the former printed in Rome, and the latter, a very fine copy, in Naples. Amongst the black letter works, exclusive of the two named, are—taking the catalogue mainly for our guide—several copies of that gem of religion, “The following of Christ,” by A-Kempis; three early Aristotles; the *Prima Quinquagena Aur. Augustini*, dated 1497; some of St. Augustine’s writings, printed between 1525 and 1585; works of the Venerable Bede; the *Modus Bene Vivendi, &c.*, Bernardi, 1494; “Breeches” Bibles; Book of Psalms, with “apt notes to sing them withall,” by Sternhold, Hopkins, &c.; “Boke

of Justices of peas"—"Enprynted at London in Fletestrete in the sygne of the George By Richard Pynson;" Buonaventure's Meditations, 1497; "Booke of the Common Prayer"—first edition—printed in 1549; Brandt's "Ship of Fooles," 1570; the Chronicles of John Carion—"a man syngularly well sene in the Mathematycall sciences;" many of the works of Cicero, printed between 1506 and 1568; Coke upon Lyttleton (1628)—"The first part of the Institvtes of the Lawes of England, or A Commentarie upon Littleton, not the name of a Lawyer onely, but of the Law it selfe;" a copy of Dante, 1491; three special sermons by Fisher, the first "concernynge certayne heretickes which tha were abiured for holdyne the heresies of Martyn Luther, that famous hereticke, &c."—the second was considered a very superior one, for it was listened to by "the moost famouse prynce Henry the vii.," and "enprynted at the specyall request of ye ryght excellent pryncesse Margarete moder vnto the sayd noble prynce;" and the third was preached "again ye pnicious doctryn of Martin luther;" an oration by Frarin (1566) "against the vnlawfull Insurrections of the Protestantes of our time vnder pretence to Refourme Religion,"—this book contains a variety of very peculiar engravings; Fisher's "mornynge remembrance had at the moneth mynde of the noble prynces Margarete . . . moder vnto kynge Henry the vii.," and his "Treatyse concernynge the fruytfull sayenges of Dauyd the kynge and prophete in the


seuen penytencyall psalmes," written "at the exortacyon and sterynge of the moost excellent pryncesse Margarete;" Henry VIII.'s reply to the opinions of Luther—the first edition which obtained for Henry the title of "Defender of the Faith,"—containing at the end a manuscript copy of a letter sent by Luther to the King, with a summary of the reply of the latter; five copies of "*Heures alusaige de Rome*," containing many excellent wood cuts, initial letters, and borders, mainly printed in Paris, between 1504 and 1541; a History of Wales, printed in 1584, "in the Brytish language above two hundredth years past"; the first edition of Holinshed's *Chronicles*, in fine condition, printed in 1577; numerous copies of the "*Hours of our Lady*," excellently printed and illustated, principally Paris editions; an *Exhortation to Prayer*, "thoughte mete by the Kynges (Henry's) maiestie and his clergie, to be redde to the people in every church afore processions"—consisting of about a dozen pages, and containing a prayer for "Henry the Eycht, Queene Catheryne, and Prince Edvvarde"; Houppelande's "*De Immortalitate anime*," printed 1498; Latteburius's "*Liber moraliu*," &c., 1482; The *Golden Legende*, printed at Westminster, by Caxton, in 1498, and somewhat imperfect; a copy of the "*Manuale ad vsum celebris ecclesie Sar*," &c., (1509), supposed to be unique; also, of similiar rarity, on vellum, the "*Manuale ad vsum insignis ecclesie Sarum*," &c., which originally belonged to the ancient Church of Loddon, in Norfolk, and which contains, in

one part (rubricated letters) the following curious advice—"Godfaders and godmod's of this chyldre we charge you that ye charge the fader and the moder to kepe it from fyer and wat and other perels to the age of vii. yeres;" a copy of the "Martiloge in englysshe after the vse of the chirche of salisbury, and as it is redde in Syon, with addieyons," published in 1526, and so rare that it is supposed to be one of the only four copies of the work in existence; Maundenyll's book relating to the "wayes of the holylonde towarde Ierusalem, and of marueyles of Ynde," &c., dated 1499, and containing 66 engravings; 15 missals, some of them with fine wood-cuts, the oldest date of printing being 1521, and at the end of the copy bearing that date there is a dissertation on the quantity of syllables; the missal next to this in antiquity of date was printed in 1516—it is the first printed edition of the York Missal, a splendid production, containing fine woodcuts, and of which only about five copies are supposed to be in existence; Sir Thomas More's works, in very good order; Person's "Brief discovrs contayning certayne reasons why Catholiques refuse to goe to church," printed in 1580; English and Latin primers, one (1541) being very rare; Recorde's "Whetstone of Wit," 1557; Rolewinck's "Fasciculus temporum," 1481; three of Schedel's works, 1493-7; Stow's Chronicle and Survey of London, 1603-82; a variety of editions of Thomas Aquinas, 1490-1541; five copies of works written by Virgil—one the "Boke of Eneydos," being

printed by Caxton, in 1490; life of "Auncyent holy faders hermytes," 1495; "A generall Practise of Physicke," by Wirtzung, 1598; and the "Image of Love"—"a goostly pamphlete or mater copendiously extract of holy scrypture, and doctours of ye chyrche, called ye ymage of Loue, very necessary for all vertuous persones to loke vpon," 1525.



CHAPTER VIII.

MONGST the remaining black letter works are a portion—vol. 2—of the Chronicles of Froissart, published at Paris in 1518; Fulke's "Confutation of a Popishe, and sclauderous libelle, informe of an apologie," printed in 1571; Goodwin's catalogue of English bishops; Cooper's Historical Chronicle; several testaments; a Latin and English dictionary, published in 1586, said to be "verie profitable for the yong beginners;" and a variety of other books of the 16th and 17th centuries. Separated from the general collection of black letter works, and safely placed in a case, below the court robes of Lord Arundell, is a curiosity of much value. It is a small book, about four inches long and three broad, has been shown at exhibitions, and is commonly known as the Prayer Book of Mary Queen of Scots. It was printed in 1558; and, taking advantage of the black-letter catalogue, may be thus described:—"A *caduceus* runs through the centre of the title-page, with the motto 'Ex Aeqvitate, et Prvdentia Honos.' The text is remarkable both as respects beauty of type and perfection of appearance. The letters, very small but distinct, resemble contemporary French manuscript characters, and, according to one autho-

rity, each word has been produced from a wooden block, and not from metal type. Whether this be so or not, there is clearly some peculiarity in the way in which the words were printed; for instance, in every page the upper part of a long letter may be seen to extend higher than the lower part of one immediately above it; and again, the upper part of the letter *d* is thrown back over the two preceding letters, &c. Unfortunately the printer's surname was on a part which has been worn through. A few leaves at the beginning and end are also slightly injured. The cover is of embossed crimson silk velvet, of an old fancy pattern, and is charged with letters and devices in raised metal work. On the obverse is the word MARIA in finely embossed capitals, silver gilt, one letter in each corner, and the middle letter in the centre. Over this letter is a crown, and on the left a rose, on the right what appears to be a pomegranate. On the reverse, in corresponding letters, three on each side, is the word REGINA. In the centre are the arms of France and England quarterly, enamelled fields, enclosed in silver gilt, and surmounted by a crown similar to the one just mentioned. The clasps are also of silver gilt. According to tradition, this gem belonged to Mary Queen of Scots, and was the identical book which she held in her hand when she mounted the scaffold, and which she caused to be delivered to her confessor. By him it was deposited in the library of Douay College, and thence found its way to the library of the Jesuits'

College at Liege, from which place it accompanied the Fathers to Stonyhurst in 1794. The heraldic devices cannot be taken to designate Mary Queen of Scots, but are rather suited to Mary of England, the rose and the pomegranate being the badges of England and Spain respectively. The crown is not, strictly speaking, either that of England, France, or Scotland. The style and workmanship of the cover, as also the crown in shape and ornament, are said, by one who has compared them, to be extremely similar to those of the book of penalties (Henry VIII.) belonging to the Dean and Chapter of St. Paul's. It is possible therefore that the book belonged in the first instance to Mary of England, and from her hands, either by bequest or otherwise, came into those of Mary Queen of Scots." Adjoining is a facsimile of two pages of the Prayer Book. The miscellaneous works in this room are numerous, and include some of the rarest and most valuable books; several being small in proportions, and others most ponderous and ancient looking, and bound in the good old-fashioned style—that strong adamantine style which prevailed at a time when use, rather than ornament, was the object of binders. We "dare be bound" that the binding of the bulk of these goodly old tomes will outlive nineteenth-twenties of that which is now so fashionable. Our "rude forefathers" believed in that which would endure; we of this generation hunger and thirst after that which looks bright, and brilliant, and eye-entrancing, and the



Septem psalmi

psalmus xxxviii.

Domine: ne in furore tuo
arguas me, neque in ira tua
corripas me.

Quoniam sagitte tue infixę sunt
mihi: et confirmasti super me
manuum tuarum.

Non est sanitas in carne mea a
facie ire tue; non est pax offensionis
meę a facie peccatorum meorum.

Quoniam iniquitatis meę supergressus
sum caput meum: et sicut onus
gravę, gravatus sum super me.

Per nescivum et corruptę sum
cicatrice meę: a facie insipientis
meę

Quia iscus factus sum, et curvatus
sum usque in finem: tota die
contritus meę ingrediebam.

Quoniam lumbi mei impleti sunt
inflammatione: et non est sanitas

poenitentialia.

in carne mea.

Afflictus sum et humiliatus sum
nimis: eugebam à gemitu cordis
mei.

Quemine ante te omne desiderium
meum: et gemitus meus à te non
est absconditus.

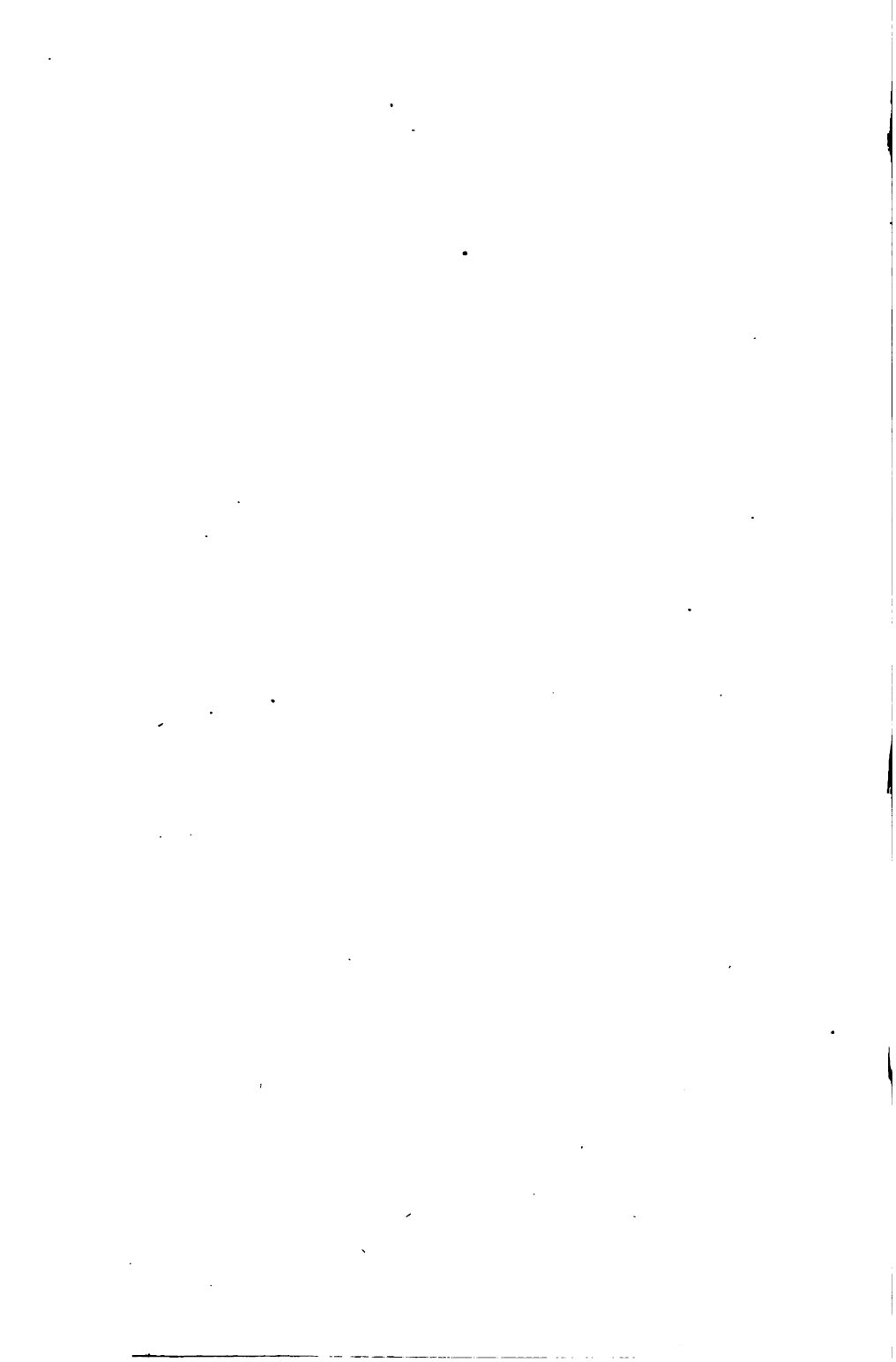
Cor meum conturbatum est,
dereliquit me virtus mea: et
lumen oculorum meorum: et ipsum
non est meum.

A mihi mei et propinij mei,
aduersum me appropinquaverunt
et fletum.

Et qui iuxta me eram, de longe
fletum: et longum faciebam què
quereram amantem meum.

Et qui inquebam mala mihi
fecuti sum Vanitates: et dolores
tota die meditabantur.

Et ego autem tanquam iudus non



result is, artificialism and evanescence—something wonderfully “smarter” than what contented our ancestors, but not half so lasting. To the most varied subjects the books we have now reached refer—law, poetry, art, the drama, history, biography, &c. The most valuable we notice—taking the modern bookseller’s criterion of value—is a thick, ancient-seeming book, in excellent preservation, and in these times very scarce. It is the first folio edition of Shakspeare, printed in 1623, by Isaac Jaggard and Ed. Blount. At the front of it there is the fine portrait of Shakspeare, by Droeshout. The book is complete, except that the verses by Ben. Jonson, which ought to face the title page, are missing. Half a year ago a copy of this edition was sold in the south of England for £750! Upon a shelf not far from the volume referred to, there is another very interesting and valuable work—specimens of the military and civil costumes of England from the most remote period down to the 18th century, by John Carter, F.A.S., and all in manuscript form. This work was bought at the Towneley sale, in 1814, by Lord Arundell, for £141 15s. That old friend of the antiquaries—Doomsday Book,—a massive work, printed in 1788, also finds a place here. This copy of the “first great English record” belongs to that edition which was printed at the national cost. It is printed in types which were cast specially for the purpose, with the view of accurately representing the contractions in the original

manuscript, and was ten years in passing through the press. It is not necessary that we should enter into a minute enumeration of the miscellaneous works here—they are, as before stated, ancient, substantial, and varied; so we will return to the room wherein we saw the coins, and in which the general library of the College is situated. We enter it. Books, books, books! From floor to ceiling they reach, and one is tempted to exclaim, with Solomon, “Of making many books there is no end.” What a great collection! What an empire of thought is packed upon those shelves! What long years of studying, of brain-toil, touching nearly every imaginable subject, stretching into the dead past, hovering round the living present, peering into the dim future, do they contain an represent! Religion with its graces, poetry with its dreams, and romance with its charms; sarcasm with its shafts, humour with its hilarity, and history with its resurrection of facts; science with its deductions and realisations, art with its ambrosial joys, and biography with its lessons, are all here. The room is galleried. Along the base, on one side, there are recesses, with central desks, &c., for the accommodation of readers; and in the gallery above there are similar arrangements. Several very large books and periodicals occupy the lowest shelves, and a weakly man would experience a difficulty in lifting some of them. Every volume in this, as in the Arundell Collection, appears to be in very good condition. The bindings of some are most

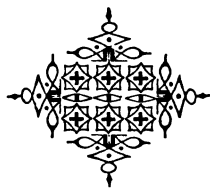
substantial and costly; and in none does there seem to have been any expense spared. In the library we observe, amongst many works, a great variety of historical records, published under the direction of the Master of the Rolls; copies of State papers; copies of the Surtees, Camden, and Chetham Societies' publications; Early English text books; Baron Taylor's works, presented by the author; the writings of all the chief ancient and modern historians and biographers; standard works on theology, antiquities, science, art, ancient and modern classics, philology, moral, mental, and natural philosophy, political economy, &c.; a Chinese dictionary—a gigantic work, “to be imagined rather than described”—published under the auspices of Napoleon le Grand; a volume containing Our Father's prayer in 150 languages; another containing that prayer in 155 languages; files of all the principal newspapers; and copies of the leading magazines. In an adjoining room, containing a gallery, approached by a spiral staircase, there is a great number of books in different languages, referring principally to ecclesiastical and religious subjects, and including a complete set of “Bollandists,” which contain the lives of about 80,000 saints. In a small out-of-the-way room, at one end of the general library, and approached by a narrow, quaintly-tortuous flight of steps, there is one of the finest, perhaps the finest, collection of engravings we ever saw. They constitute a perfect art-treasure. In the list we have, first, numerous engravings by Rembrandt—all

particularly fine and demonstrative of that high artistic faculty which he possessed. The engravings include many different subjects—several of his best, the Hundred Guelder piece, &c., and throughout all of them the hand of a great master, the genius of Rembrandt, can be seen. Next we have one hundred and forty original engravings by Albert Durer—"the prince of artists," as the Germans call him. Amongst the best of his wood engravings are the following:—The triumphal chariot of the Emperor Maximilian, 8 plates joined together; the Greater Passion, 12 plates; the Smaller Passion, 37 plates; the Apocalipsis cum Figuris, 15 plates; the life of the Blessed Virgin, 19 plates; the beleaguering of a city; Albrecht Durer's Conterfeyt; Verichvs Varubvler; St. Christypher; and St. Jerome. Then we have, amongst copper engravings, the subjoined:—The Smaller Passion, 16 plates; Adam and Eve; the Prodigal Son; St. Eustachius,—said to be Durer's master-peice on copper; the Christian Knight, with Death and the Devil; St. Jerome; and Fortune. After these come engravings by Wierx, Hollar, and several other artists; fine copies of the works of that graphic old artist, Hogarth, &c. In the room there is also a considerable number of private manuscripts; a very large number of pamphlets referring to ecclesiastical matters, several of them being unbound; and a few works on history. We now retire from the Museum and Library, pass through the dining hall, turn to the right, and enter a very lofty, hand-

some, large apartment, called "the Long Room." The name is quite appropriate, for the room is one of the most elongated we have yet inspected. It has a beautiful ceiling, panelled in white, on a foundation of light blue. The walls are lofty, and surmounted with a handsome frieze. The floor is of dark polished oak, elaborately designed, and the room altogether has a noble and imposing appearance. Its walls are hung with many pictures—to be hereafter mentioned. Down the centre of the room and around it there are glass cases ; and, making observations on the left side first, we find hundreds of mineralogical specimens and precious stones, of every shape and hue, from all parts of the earth. At the end there is an extensive collection of coins and medals, mainly of the Papal order. On the other side of the room are many medallions referring to popes, emperors, kings, queens, statesmen, and general politicians. The collection includes eminent personages of the character named from the 14th century to the present. The Papal medallions are very full and regular in order. Beneath the side cases are numerous large, prismatic-hued shells, skeletons of birds, immense eggs, large frogs, monster bats, snakes, whistling toads, centipedes, lizards, the jaws of sundry wild animals, tortoise backs, otters, &c. Within drawers, at the entrance end, are many specimens of butterflies, beetles, and other insects. Some curiously-shaped fish are also deposited in this part. The central cases contain stones of the palæozoic and mesozoic

epochs; exquisitely tinted shells and finely-formed fossils; and last, but by no means least, a gigantic bone of some extinct animal found in the sands at Southport, some years ago. In a window recess on the north side, there is a table upon which stands, within a glass vase, a singularly-shaped cap, surrounded with richly-coloured feathers and porcupine quills; and upon a paper adjoining it these words are written: "Made by me in Rome, for a fancy ball, 1818. Charles Waterton." This is Waterton the celebrated naturalist. Beneath the table are some specimens of coral reef and marine vegetation, in a petrified state. Upon a column near this, and covered with a glass shade, there is a massive silver-gilt vase, a copy of the famous Warwick vase, ornamented in relievo, which was presented to R. Vaughan Barnewall, Esq., in July, 1834, by the judges and the members of the bar, as "a testimonial of their esteem for his character, and of their sense of the great benefits he has conferred on the profession by his valuable reports." The names of the subscribers—229—are engraved upon the base of the cup, and amongst them, as judges, are those of Denman, Lyndhurst, Park, Alderson, and Patteson; and, as barristers, those of several gentlemen who have since then become illustrious in the legal world. A few yards from this memorial, there is an octagonal glass case containing several beautifully-plumaged birds, which were presented by Mr. C. Waterton. They are varied in size, exquisite in colour,

and are stuffed (by Mr. Waterton) with an ability which would put to the blush many a taxidermist of these times. An isolated bird, placed in the window recess before named, and shown as a specimen of the "apteryx owenii," given by Sir C. Clifford, looking singularly like a porcupine, and examined by u without any very definite result, is the last object which, for the present, we observe in the room.



CHAPTER IX.

AT the higher end of the Long Room, and facing an expansive billiard-table, there is the drawing-room of the "philosophers." It is a large, lofty, handsome apartment—is ornate and patrician-looking. The ceiling is richly panelled; the walls are imposingly coloured; the window hangings are costly; a magnificent mirror stands above the chimney-piece, which is of marble; the furniture—chairs, couches, tables, &c.,—is fashionable in design; and there is an air of elegant luxuriant ease about the entire room, making one fairly envy the lot of its occupants. Doest thou love pictures?—"poems without words," as Horace would say—if so, we will describe the collection. Of paintings there is an abundance in the college; they number between 800 and 400; and they catch the eye in their many-coloured orders in nearly every direction. Some of them are of a general character; the bulk refer to religious subjects. There are master-pieces, excellent in conception, and fine in artistic finish, in the collection; there are quaint, and rare, and curiously-manipulated pictures in it; there are, too, as there often

is in the best of galleries, paintings which we "do not particularly care for." The majority of the pictures, nearly all being in oil, are hung in the Long Room. In the collection we have a painting by that grand Flemish penciller—Rubens—of the Virgin and Child; it is 10ft. 11in. by 7ft. 10in. in size, contains many figures, well grouped, and exhibits all the breadth and power of the artist. This is the largest painting in the entire collection. Then we have a painting of St. Jerome, strongly defined, and pre-eminently serious; the Dead Christ, by Guercino—shadowy, solemn, and impressive; the Crowning with Thorns, excellent in grouping, powerful in expression, and supposed to be an original of Bassano; portrait of St. Philip Neri,—small, aged, and white-bearded,—who founded the Congregation of the Oratory; Baptism of St. Prisca, a far-worn picture, but bearing traces of artistic skill, by Bassano; David with the head of Goliath, clear and well depicted, giving the "stripling" an expression of mingled anxiety and triumph, and the giant, with his fierce ponderous features, an unmistakeable look of defeat, by Caravaggio; the martyrdom of Saints Peter and Paul, large in proportions, strong and well brought out in detail, and evincing a fair amount of skill; Christ and St. Thomas, finely illustrative of that most memorable "appeal to the senses" which the gospels record; St. Ignatius in his armour, dark yet expressive, after the Titian school; Pope, Cardinals, &c., good in grouping, by Bazzani; portrait of St. Cecilia, small, but sweetly devo-

tional in features, by Caracci; St. Catharine, quiet and plain in finish, by Sirani, one of Guido's scholars; Sheep, faded and shrivelled in several parts, rendering it impossible to speak of the merits of the picture, by the celebrated Gainsborough; St. Barbara, quietly-devotional, by Caracci; St. Agnes, beautiful in features, but rather cumbersome in drapery, by either Domenichino, or one of his school; St. Francis, a very dark and somewhat gloomy picture, by an unknown artist of the Bolognese school; St. Catharine attending the sick, superior as to the principal figure, though nothing extra in regard to the others, by Costanzi; Adoration of the Magi, copies from Raphael and Rubens; St. Andrew tormented before his execution—a copy of the celebrated fresco of Domenichino, in a chapel of St. Gregory's Monastery, by Caravaggio—well painted, showing the saint stretched upon a low bench in palpable agony, but resigned, with stolidly cruel persecutors around him, whilst on one side there is an assemblage of spectators, some seated, some standing, including several women and a little child—one of the best subjects in the picture—standing close to its mother, and looking half round, full of fright and wonder at the tormenters; head of the child Jesus, sweetly innocent, after the Venetian school; above, in a narrow frame, and forming a contrast as great as pathetic, the Crucifixion of Jesus, full of power, and solemnity, and depth of feeling, by Van-dyck; Crowning with Thorns, an exceedingly dark

painting, yet imbued with artistic force, by Guiseppe Bazzani; *Ecce Homo*, a fair copy, by an artist of the Venetian school; *St. Peter's Denial*, a well executed picture, after Teniers; *Virgin and Child*, very antique in finish, in the style of Perugini, and painted prior to the time of Raphael; portrait of Father Ricci, S.J., the great Chinese missionary—a devout, earnest, humble-looking priest; a curious little picture, termed, in art phraseology, an abozzo, of the *Virgin and Child*, by Tiepolo; ancient portrait of *St. Pius V.*, by Zuccarelli; an unknown portrait, upon wood, by Titian's Master; portrait of West, by himself; *Death of St. Francis Xavier*, remarkably real and touching in expression; *Our Lady*, an abozzo, small and antique, by Barocci; *St. Sebastian*, by Guercino; *Christ before Caiaphas*, finely depicted, by Sacchi; a large and curiously painted picture of the *Nativity*, by Carlo Maratti; *St. Andrew in the hands of his Persecutors*, somewhat graphic, by Sacchi; the *Holy Family*, a fine copy, from Romano—indeed, it is so good as to be reckoned superior to the original; *Magdalen*, a charming portrait, the features being of exquisite finish, full of a chastened, sorrowful sweetness, a tearful, beautiful sadness, whilst a stream of long golden hair flows in massive ringlets around and down her neck. The conception seems consummate and the finish complete. It is not quite certain by whom this picture, which is of medium size, was painted. Del Rio has pronounced it to be an original, by Guido, and certainly one can hardly con-

ceive it to be a copy. The skill manifested in its treatment, the rare tone of it, the gracefulness and pathetic beauty brought out by it, show that there was no occasion whatever for the painter of it to be a copyist. St. Catharine, crowned with thorns, by Zurbaran; Dead Christ, on wood, by Procaccino. The last three are in the room containing the Arundell Collection. Continuing our description, we have in different parts—"La Madonna del Velo," being a copy of a famous picture by Raphael, painted by a contemporary master—either, it is thought, by Giordano or Romano; the Assumption, by Murillo; Our Lady, by Sasso-ferrato; capital seapieces and landscapes, by Rosa; Christ in the Garden, by Il Bassano; Virgin and Child, a striking and valuable picture, of the pre-Raphaelite order; a large-sized Ecce Homo, finely painted, and supposed to be by Caravaggio; a superior copy from Guercino, of St. John Baptist; the Nativity, by Rosa, Maratti, and several unknown artists; Virgin and Child, by Seraphini; a beautiful Madonna, by Maratti; Martha and Mary, Benedetto; Sportsman and Game, by Castiglione; the Repose in Egypt, an excellent and valuable copy, by Camuccini; Mother of Dolours, by Panini; St. Nilus visited by Otho III., a painting, full of grouping, containing the old saint, the powerful Emperor, with attendants, soldiers with spears, portraits of Domenichino, Guercino, and Guido,—being a copy of the fine fresco

at the Grotto-ferrato, by Domenichino; St. Catharine, a curious little portrait, on copper, believed to be an original, by Baroccio; St. Teresa, another small quaint picture, in an oval, on copper, by an unknown artist; a Madonna, somewhat larger, on the same material, by Carlo Dolce; St. Catharine, of Sienna, by Domenichino; tryptichs, by Holbein and Van Leyden; a Landscape, showing a Missioner preaching to Indians, and depicting with considerable skill the characteristics of the natives and the peculiarities of the climate; a pretty gipsy scene, by Gainsborough; many portraits of Saints; game pieces by Castiglione; Flowers, after the style of Segers; the Witch of Endor, a strange picture, on slate; St. Francis Xavier, preaching and baptising—two paintings of the Chinese order, with the usual merits, or, perhaps, demerits of “celestial” art in them. In the Academy Room there is an interesting and valuable collection of paintings. Over the mantel-piece one of the finest pictures in the college is hung. It is 7ft. 8in. by 6ft. 1in., represents the Taking Down from the Cross, and was painted by Caracci. Mr. Walmsley purchased it at Florence, and gave it to the Rev. James Parker, who subsequently presented it to the College. The painting embraces some very finely-conceived figures, and the principal, the dead body of our Saviour, is drawn with marvellous ability. In earnestness and solemnity of conception, in profoundness and power of tone, in proportions, grouping, and strength of delineation it is admirable. On

one side of this painting there is a representation of the Flight into Egypt, and on the other of Martha and Mary, somewhat sombre in colouring, but superior in design, by Benedetto. Along the principal walls of the room there are the following portraits—we give them in the order of the hanging:—James III. when an infant, chubby and baby-like, with a closely-drawn, frill-bordered cap, holding a bird in one hand, and seated upon a cushion, which rests upon a rich carpet, by Gennari; another portrait of James III., when in manhood, by the same artist; and a third of him, taken at a later period; Clementina, Queen of James III.—a picture from which the Mosaic in St. Peter's was taken; James I., in armour, partially robed, and wearing a ruff; Prince Charles, when a boy, in a richly embroidered dress, painted in Rome by Gennari; Prince Charles at a later period, attired in royal robes; Daughter of Clementina, a finely featured lady, who married into a Sardinian family, and afterwards, it would appear, from another portrait of her in this collection, became a queen; Madame de Stolberg, Duchess of Albany, a somewhat faded picture; a Queen, but quite unknown; and a warrior, in armour, believed to be Charles I. The foregoing pictures, beginning with the infant James, were, according to a catalogue we have seen, found in the Alberoni Villa, near Rome, which was built by Cardinal Alberoni, Minister of the Court of Spain, who took a warm interest in the affairs of the Stuarts, and adorned his palace with their portraits. The villa named was pur-

chased, at a later period, by the Society of Jesus. We now take a long winding route and eventually reach the dining-room of the Community, in which are many paintings, some being of a very ancient and peculiar character. At one end of the room there is a large painting, 8ft. lin. by 6ft. 2in., bearing, in small clusters, portraits of distinguished members of the Society of Jesus. It is not known by whom they were painted, nor when. We have been told that it was found some years ago, in an old broker's shop, in London, purchased for a trifle, and afterwards presented to the college. The painting is to be admired as a curiosity—a very singular repertoire of Jesuit fathers—and as a work of art. In the same room are a portrait of St. Ignatius when a soldier, a copy of the family portrait; martyrdom of Azevedo and thirty-nine Missioners, on their way to Brazil, a weird, grimly-graphic picture; another portrait of St. Ignatius after his conversion, by Velasquez; a fine full-sized representation of the Taking Down from the Cross; Death of St. Fr. Xavier, with Indians attending him; Our Lady and Infant sleeping; Head of our Saviour; a large *Ecce Homo*, attributed to Caravaggio, deep in colour, almost indistinct in some places, through the density of its tone, yet powerfully painted in its chief outlines, and touching in all its leading details; the Last Supper, by Panini, original in treatment, and very fair in its general design. There are several other paintings in the College, but the foregoing are the principal. In some instances we have not given the

names of the artists, the reason being that neither the paintings themselves, nor the printed catalogue, make any reference to them.

It was necessary in old times, when bigots were predominant and persecution was rampant, when the thoughts of narrow souls ran in the fiercest, shallowest channels, and the genius of legislation harboured their crazed views and fostered their fanaticism— in such times it was necessary for those who would not comply with their notions, on religious matters in particular, to either leave the country, or wander about in disguise, or hide themselves. Many of the old Catholic residences of England had in them at such times what are termed “hiding places,” and the ancient mansion now known as Stonyhurst College was no exception to this rule. At different times three hiding places have been found in the old building: one was in the central tower, over the principal entrance, between the ground and the first floors, with a breathing hole through the wall at the back of the marble shield which bears the Sherburn Arms; the second was in the top story, in the floor of the bay window, looking into the quadrangle; the third was at the back of the same wing.



CHAPTER X.

THE Hospital of the College is connected with the main building, at the north-western corner, by a long corridor which we have already alluded to. It is a well-finished, medium-sized edifice, combining, in appearance, both the substantial and the genteel. Although not far from the College, its position involves sufficient isolation: it is conveniently detached, is well sheltered, and has a pleasing quietude in its contour. Behind it there are trees, in front of it flowers. It can be approached by a doorway at the front, or through the corridor mentioned. The hospital, which was built in 1848, is well arranged internally, is provided with all the requirements of such a building, and is in charge of a resident medical practitioner. There is room in it for between 20 and 30 patients. But its capacity is not often tried; it has, in fact, never been very much taxed. As a rule, only very few patients are within its walls; fresh air, good food, judicious exercise, and regular hours constituting the general panacea of the College. As we enter, so we leave, the hospital by the corridor, and having walked through the south-eastern passage, crossed the court yard, and made an irregularly-diagonal move to the right, beyond the music rooms, we meet with another corridor.

Over the entrance there is a coloured statue of St. Aloysius. But we must keep a downward eye, for there are a few steps before us, and having descended them and turned to the left we have before us a full view of the church corridor, which has a fine solemn appearance. Along its walls we notice a brass plate, appropriately inscribed, to the memory of the Rev. Father Pater, S.J., who died in 1861; another to the memory of the Rev. Father Lomax, S.J., who died in 1860; a marble monument to the Rev. Marmaduke Stone, S.J., who died in 1884; similar monuments to the Rev. C. Wright, who died in 1827; the Rev. J. T. F. Weld, S.J., of Lulworth, who died in 1816; Edward Weld, jun., who died in 1796, when 20 years of age; and Marmaduke Middleton, who died in 1801; also a brass plate to the memory of Edward Boothman, whose decease occurred in 1863. There are a few engravings, rare and ancient, hung at intervals along the corridor walls; and at the end there is a stained glass window, small in proportions, but pleasing in effect. To a part which not many visitors enter, containing many most costly and sacred articles, which but few have an opportunity of fully inspecting, we will now go. We are led through a winding and somewhat opaque passage; a small door is opened for us by one of the "lay brothers;" he enters first, we follow, look round, and, somehow, can see nothing of the rare and valuable articles which he has just been speaking to us about. But we soon learn the secret of this: they

are too good and too rare for ordinary exposure, and it is deemed essential to enclose them in the old, finely-carved oak chests, cupboards, &c., which we observe around the room. The college vestments, most magnificent in look, and most valuable intrinsically, and the relics, most varied in character, and most precious in association, are kept here. We will take the vestments first, in the order in which they were shown to us. What a goodly, what an exquisitely-rich, beautifully-elaborate look they have! Precious stones—diamonds, and pearls, and rubies; emeralds, and topazes, and amethysts; embroidery, and rare lace work, and olden tapestry; robes bright with gems and heavy with cloth of gold, are here in almost superabundant numbers and designs. Each set of robes has its own particular name, they have been taken care of for 50 years, by a genially-roseate old lay brother, named Brother Houghton. It is but right that we should mention him, for his ability in the vestment department is most surprising, and no more surprising than excellent. Some of the robes he has made, and others which he has renovated, are remarkable for the tastefulness of their design, and the superiority of their workmanship. Amongst what we saw were the following:—A beautiful set of vestments, including stoles, of golden cloth, inlaid with pearls, which originally came from Prior Park, near Bath; an ancient chasuble, bearing a primitively-shaped cross, with representations of the chalice and flowing blood, filled in with a most valuable piece of gold cloth, and originally

designed about 800 years ago ; a complete set of vestments, about 450 years old, ornamented with pearls, gold, and exquisite needlework ; another set, brought from Liege, by the Jesuit fathers, the chasuble, of very rich workmanship, bearing representations of the emblematic lamb, &c. ; a very elegant and costly stole, chasuble, cope, and accompaniments, termed "De Wintour's Red," set in the chief parts with pearls, embroidered with gold, and used specially on Whit-Sunday ; the "Sunday Purple"—vestments of antique pattern, and about 400 years old—bearing beautifully-worked representations of the cross, and Our Saviour ; the "St. Ignatius" vestments, very ancient, beautified with coral and pearl, bearing on the outer part a figure of St. Winifred, and embroidered upon a scroll the words "S. Wenefreda ora pro Maria Bodenham." Upon these vestments, which were worked by a lady who, it is said, had received a miraculous cure at St. Winifred's Well, in Wales, there are other embroidered figures, including representations of St. Ignatius and St. Francis Xavier ; the whole being richly ornamented, at intervals, with pearls and gold. Then we have a curious and extremely valuable collection of vestments—the "St. Dunstan" set—bearing several ancient and singular representations. One of them depicts, in a grimly-odd fashion, St. Dunstan tweaking the nose of his Satanic majesty, with a pair of fiery pinchers, thus reminding us in a manner somewhat forcible of the old

whimsical lines—

St. Dunstan, as the story goes,
Once pulled the devil by the nose,
With red hot tongs, which made him roar,
That he was heard three miles or more!

That would be an awful roar, one would think, "on the spot," and the good old saint must have made matters moderately "hot" for the arch-enemy, seeing that he extracted such a wonderful sound from him. Putting the legend on one side, we may observe that the vestments named are between 400 and 500 years old, are most excellent in the quality of their material and the style of their workmanship, and are considered to be worth £1,000. After glancing at the "St. Joseph" vestments, rich in gold, silver, and pearl ornamentation, we notice a very interesting article—a chasuble, presented by Henry VII. to the Abbot of Westminster. This chasuble was for a long time lost sight of; but it was ultimately found, given to the Jesuit fathers at Liege, and by them brought to Stonyhurst. In the centre of it there is a representation of the sacred host, with the candlesticks, and two angels holding thurifers; on each side there are flowers, and below the figure of the Good Shepherd, bearing the lamb on his shoulder; whilst in front there is a sacred monogram, surmounted by an emblematic dove. The "Exaltation of the Holy Cross" vestments, which we afterwards had shown to us, are very superb in material and elegant in ornamentation. A chalice veil, belonging this set, is bordered with pearls, and has in the

centre a diamond, four-twelfths of an inch in diameter. The chasuble is bordered with rich gold and precious stones, laid upon a foundation of silver cloth. Adjoining are the "Annunciation" vestments, very antique and beautiful in design. All the foregoing are Low Mass vestments. We now come to those used during High Mass, which include a handsome set, in red, white, and purple, formerly belonging to the Portuguese Chapel, in London; a complete set, choicely embroidered, and relieved with gold and silver, for the high priest, deacon, and sub-deacon; De Wintour's Red vestments, embellished with gold and purple; De Wintour's White vestments, exquisitely ornamented, and containing many floral designs, the chasuble having embroidered upon it, on one side, the words "Helena Wintour orate pro me," and upon the other the date 1655. This chasuble, which is extremely rich, seems to be the best vestment of its kind in the room. Of copes there is an extensive and splendid collection. One of them, which attracts our special attention, bears in the centre a crown, and is beautified with precious stones and golden embroidery. Attached to it there is the following intimation: "This cope is made from the peer's robe worn at the coronation of George IV. by Edward Lord Arundell de Wardour. It was embroidered and offered to the Society of Jesus by Mary Grenville, his widow, in 1844. Pray for the soul of Edward and Mary." The most interesting cope, historically speaking, is then shown to us. As well as being historically interesting, it

is superb in design, quality of material, and workmanship. From what we have been able to learn, it would seem that this cope was made for Henry VII. It is of gold and red tissue, and measures 11 feet across. Mr. Digby Wyatt, a pretty reliable authority, says that for the breadth and beauty of its pattern, and the labour which must have been involved in its completion, this cope stands unrivalled as a work of the loom of the sixteenth century. Upon it the Beaufort badge is duplicated, and the red and white roses are represented. "The border is divided into compartments, by the portcullis and roses, and the compartments are filled with SS. The embroidered orphrey and hood which appear upon it formed no part of the original cope ; they are of later date, and have been laid over part of the pattern. This cope must have been one of those made for the opening of King Henry VII.'s Chapel, and bequeathed in his will to the Monastery of Westminster, as will appear from the following extract from his will :—'Also we bequethe and geve to God and Saint Petre, and to th' Abbot, Priour, and Convent of our Monastery of Westminster that nowe bee, and that hereafter shall bee, for a perpetuell memorie, there to remaigne while the world shall endure, the hoole sute of Vestments and Coopie of cloths of gold tissue wrought with our badges of rede Roses and Poortcoleys, the which we of late, at our propre costs and charges, caused to be made, bought, and provided, at Florence, in Italie ; that is to saie, the hoole Vestements

for the Priest, the Deacon, and Subdeacon, and XXIX Copes of the same clothe and worke.' Little is known of the history of the cope; it was in the possession of the English College at St. Omer, whence it went with the college to Liege, and from Liege it passed over to Stonyhurst," when the Jesuit fathers settled there in 1794. In addition to the copes named—and we are only referring to the principal—there is a very beautiful one, made by Lady de Wintour, massively interwoven with gold, ornamented with flowers, and containing an extraordinarily large and splendid pearl. Near this cope is one of a peculiarly olden kind, rich in gold, and bearing a mediævally-designed picture of a saint attending the sick, and another, even more elaborately finished, in flowers and gold. There are many altar cards in the room, and the bulk of them are exceedingly beautiful. Having well-nigh sated the eye with gold and silver, with embroidery and flowers, with olden ornaments and many-hued gems, we turn to the relics, and the magnificent sacred church vessels; but our remarks on these must be reserved for another chapter.



CHAPTER XI.

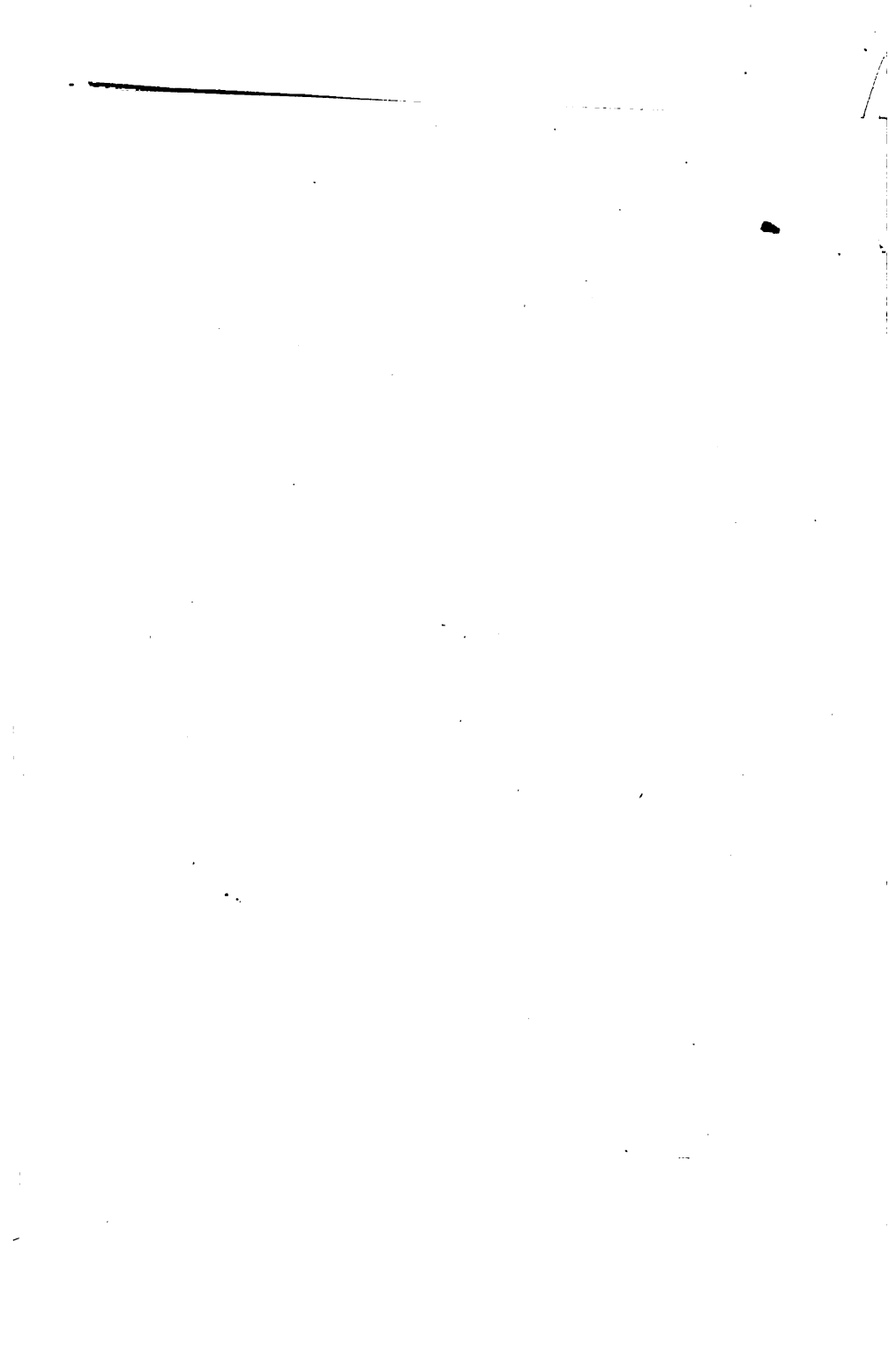
IN the heart of all, tutored or unlettered, there is a curious regard for the past. That which has been has often a greater influence than that which is. A scintillation from some bygone era, a remnant from some substance disintegrated by death, or an atom associated with spirits we have venerated and lost, with friends who have receded into the night of time, with great men who have started rare movements, is cherished by us with a strong and instinctive love. Nations have their relics referring to war and politics, to literature and art, to science and commerce; towns have their particular relics associated with men of local eminence, with olden festivities, or schemes once vitally connected with their history; families, too, have relics, remnants of departed members, assuming all shapes, from the old arm-chair to the lock of hair; indeed, there is no section of society, numerous or infinitesimal, which has not treasured up with a passionate love something belonging to those once interested in or forming part of it. Religious communities, of the Catholic persuasion, have ever manifested this disposition to store up the remnants of their predecessors, and to rescue from oblivion the relics of those whose deeds are "fixed in the amber of memory," and imperishable in the annals of faith.

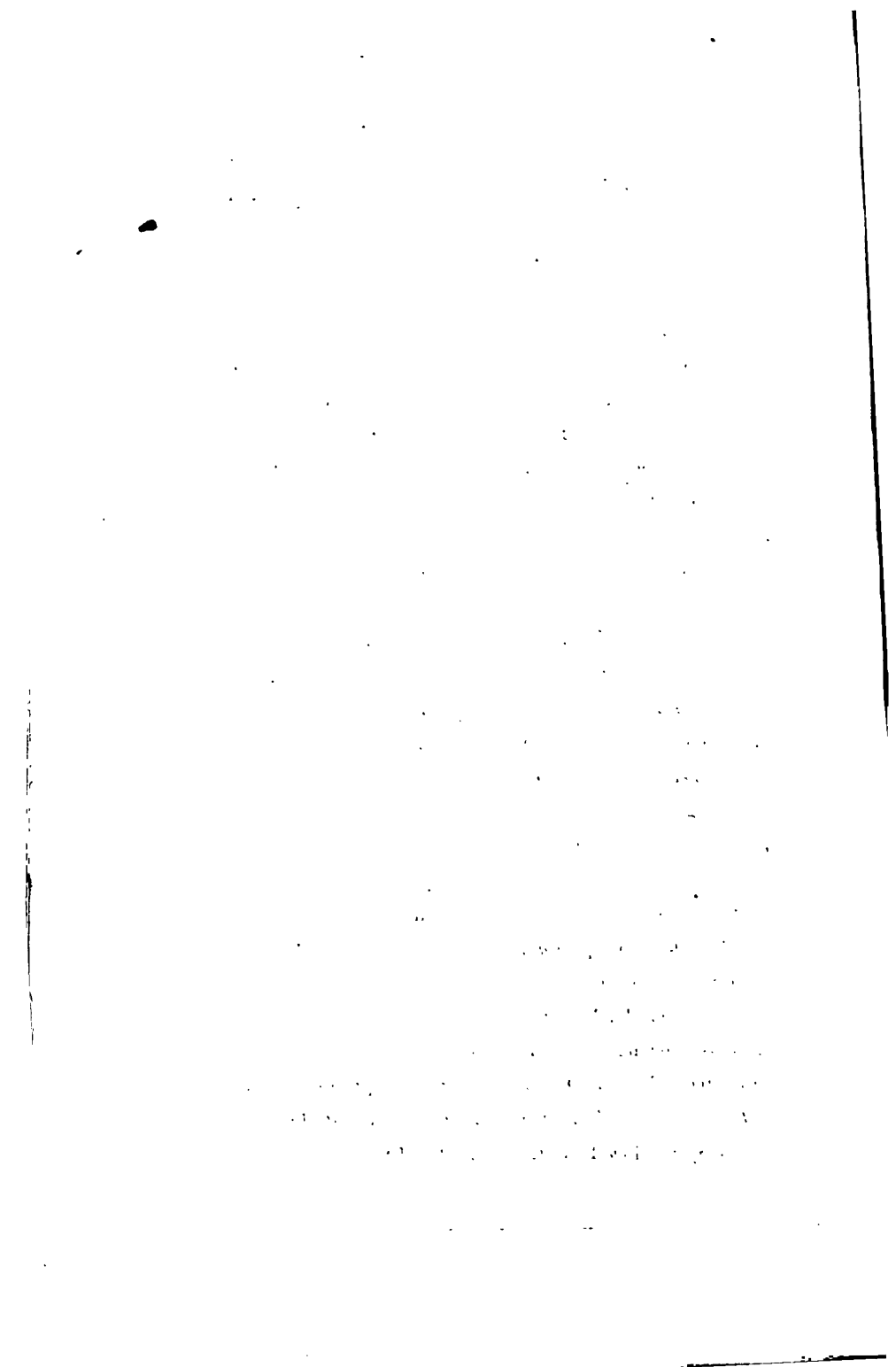
At Stonyhurst College there are many relics ; but the most precious are not often seen by visitors ; indeed, it would be unwise to hold up for common exhibition articles so rare, and deemed to be so sacred. The most unique relics in the College are placed in the vestment room, and many of them are locked up in a large cupboard there. The only one not so locked up is something which, at a distance, looks like a dark ball—in a small glass case,—and which, on closer inspection, turns out to be a skull. It is at one side of the room ; we stoop to examine it, and learn, by a paper adjoining, that it is the skull of Cardinal Morton, who was Lord High Chancellor of England in the time of Henry VII. The skull is large, is of the finely-developed type, and is strong in what phrenologists term the intellectual and moral regions. It has gone dark in colour, but the texture of it seems as firm as ever. In the cupboard previously alluded to, there is a tolerably large collection of relics. The first shown to us is stated to be a piece of the true cross—a morsel of wood, of light chocolate colour, carefully preserved within a crucifix ; then we have for inspection, amongst many other relics, one of the eyes of Father Oldcorn, who was martyred in the time of Queen Elizabeth ; the thumb of the Rev. Robert Sutton, who was put to death in the reign of the same sovereign ; a thorn taken from the crown of thorns which pierced the brow of Our Saviour ; some hairs from the head of St. Francis Xavier ; the cord by which Father Campian was bound at his execution, in the reign of

Elizabeth ; crucifixes, rosaries, &c., belonging to saints, fathers of the church, and bishops in various parts of the world. But we should become tedious were we to enumerate, separately, all of them, so the general allusion made must suffice. In a small adjoining room, there are many costly and interesting articles, including an immense collection of surplices, fine in material and rich in lace-work. One of them, a beautifully-finished article, cost £50. Within a massive safe here the plate and sacred vessels of the church are kept ; the following being those which chiefly strike the eye—a large and magnificent remonstrance, made of gold and studded all over with precious stones of the most exquisite hue, which originally cost £3,000, and was purchased at the sale at Prior Park, near Bath, some years ago. The massiveness of this remonstrance may be guessed, when we state that it is nearly too heavy even for a strong person to lift. So far as lustre and ornamentation go, there is nothing in the College to equal it, and we should fancy that there are but very few remonstrances in the world approaching it in superbness of workmanship and intrinsic value. Contiguously placed there are a very beautiful ciborium, in chastely engraved silver ; a fine silver gilt remonstrance, ornamented with diamonds and emeralds, which came from Liege, and is worth about £250 ; a large crucifix, with a piece of the true cross in it ; chalices of many sizes, some of them being several hundred years old ; and a variety of kindred vessels equally antique and valuable.

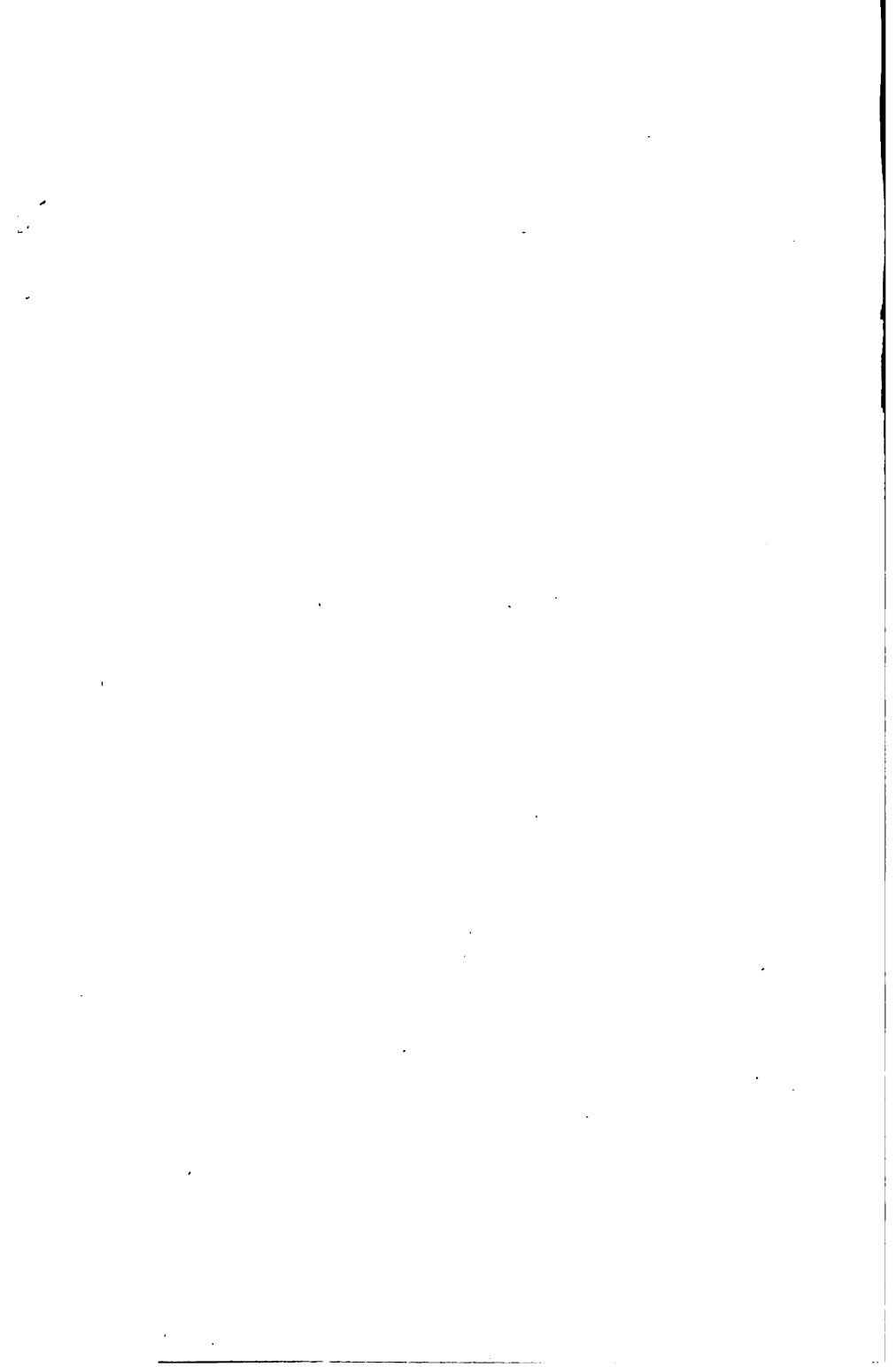
There are also in this quarter two or three very large, finely-printed, and most magnificently-bound missals.

The church, next claiming our attention, stands at the south-west corner of the College, and is connected therewith by the corridor which we have already made mention of. This church, which is dedicated to St. Peter, is not only for the use of the College, but the entire neighbourhood, which embraces a Catholic population of about 1,500. The principal entrance is at the southern end. On each side of the Church there are grave spaces containing the remains of deceased priests and students. The priests are interred on the eastern side, which is railed round, and closed from public view. The number of priests interred here up to the present is considerable. On the opposite side, where the students alone are interred, there are 17 graves. The ground of the mortuary chapel at the head of the College avenue is the ordinary burial place of the parishioners. Reverting to the church we may remark that it is, viewed from the exterior, a fine building, entirely of stone, somewhat extensively pinnacled, and built in what is termed the perpendicular style. It cost about £16,000, and was opened in June 1835; the architect being Mr. Scoles, of London. Incidentally we may remark that the clerk of the works was Mr. Tuach, who subsequently commenced business in Preston, and who designed, amongst other places, St. Ignatius's Church, in that town, the north aisle and chancel of Grimsargh Church, &c. We enter the College Church, (the interior of which is given in









the accompanying engraving) by the corridor, passing a beautiful holy water stoup fashioned out of a nautilus shell. The first impression, which is one of mingled surprise and admiration, is sustained to the last. All is grandly solemn, rich to profusion in colouring, and from the storied windows there comes that "dim religious light" which gives a charm to the best and noblest of all our architecture. At the right on entering there is a small "privileged altar," neatly designed, and surmounted by a statue of St. Ignatius. The church consists of a nave, supported by tall pillars, north and south aisles, and transepts. The sanctuary, elaborately decorated, is of the same breadth as the nave, and is separated from the side chapels and transepts by richly carved and beautifully decorated perpendicular screens. The altar, detached from the north wall, is backed by a high and finely-worked perpendicular reredos, reaching from the floor of the sanctuary to the sill of the principal window, and has a very splendid appearance. The main, or chancel window, has a noble and magnificent aspect; it is an excellent piece of workmanship; is fine in proportions, rich in colours, grand in effect. It contains the figures of fifteen evangelists and saints mentioned in holy writ, and they are depicted with striking artistic power. On each side of the window there is a niche, one containing a large figure of St. Peter, and the other of St. Paul. The statues are surmounted with frescoed figures of angels. Between the clerestory windows of the sanctuary there are four life-size

figures of doctors of the Church. The roof over the sanctuary is divided into choicely-painted panels, containing the figures of angels, bearing shields, with monograms, crests, &c. Within the transepts there are two very large fresco paintings by Wurm and Fischer, of Munich; one of them representing St. Ignatius administering the holy communion to his first followers, at the commencement of his mission; the other St. Fr. Xavier preaching to the Indians, one or two of whom, convinced of their heathenism, are breaking their idols with considerable force. The figures are brought out in their colours with power and skill, and they give a rich appearance to the transepts. Upon brackets, carried by the pillars at the entrance to the sanctuary, there are placed, on the right side, a beautiful figure of St. Joseph, holding a rod and flowering lily, and on the left the figure of the Virgin and child. The church is extremely rich in stained glass, which has been put in at different periods, to the memory of friends and relatives of the Community. There are altogether ten stained glass windows in the church; the bulk of them bearing emblematic and other representations. Some of the windows are of the Belgian kind, and they deserve particular notice. In design, in lucidity of detail, and in exquisiteness of general tone, they are superior to anything we have seen for some time. The pulpit is a good specimen of carved work in English oak. At the western end there is a large organ—a capital instrument, although getting a little antiquated and behind the times in

some points. The whole of the church, from floor to ceiling, is decorated in a handsome style, in designs of green, gold, vermilion, and other colours, and the effect is at once beautiful and imposing. One of the priests associated with the Community, and termed the "Missioner," has charge of the ordinary "congregation" of the district. The church, which will seat 800 persons, has an average attendance on Sundays, reckoning those who go to all the services, and including the College students, of 1000.

The Observatory of the College deserves noticing. It is one of the chief wonders of the establishment, and reflects the highest scientific honour upon it. To the Rev. Father Perry, the present accomplished director of the observatory, we are indebted for the bulk of the details we shall give of it. The principal building, which stands in the centre of the College garden, was erected about the year 1836, by the same architect who designed the church. It was intended at first to serve the double purpose of a meteorological and astronomical observatory; but the extension which both these branches of science have undergone during the past few years at Stonyhurst, has rendered necessary the erection of a separate building for astronomical observations. The site of the observatory is very favourable for observations, being slightly elevated above the surrounding garden, and perfectly clear of all trees or other obstructions. From its very commencement, the observatory has always been supplied with the best meteorological instruments, and an uninter-

rupted series of observations of the barometer, hygrometer, maximum and minimum thermometers, rain, evaporation, wind, cloud, &c., made with instruments tested at Greenwich or Kew, has been carried on during the last 28 years. The results obtained have been published in the quarterly returns of the Registrar-General, and also in a monthly table printed for private circulation. When the Meteorological Committee of the Board of Trade determined on the establishment of seven meteorological stations in the British Islands, Stonyhurst was chosen to represent the North of England, and was in consequence provided, in 1867, with a perfect set of self-recording instruments—viz., a barograph and thermograph, with accompanying standard barometer and hygrometer, to check the photographic curves, and also one of Dr. Robinson's anemometers, by Beck. A set of self-recording rain gauges, by Beckley, are now in course of construction for the seven observatories of the Board of Trade. The first quarterly volume of curves obtained with these self-registering instruments has just been published by the Government, and it is hoped that these volumes will serve in future as a sure foundation on which to base the edifice of meteorological science. Whilst devoting their attention principally to the development of meteorological science, the directors of the Stonyhurst observatory have not been unmindful of other equally important branches of science. The chief instruments at their disposal for astronomical work were at the beginning—1st, a 4-inch

achromatic, by Jones, equatorially mounted, and placed under the revolving cylindrical roof which crowns the central building; 2nd, a meridian circle, by the same optician, the clear aperture of the attached telescope of which is 8 inches, and the diameter of the circle $2\frac{1}{2}$ feet; 3rd, a Newtonian reflector of $7\frac{1}{2}$ inches; and 4th, two sidereal clocks. The latitude (53 deg. 50 sec. 40 min. N.) and the longitude (9 min. 52 sec. 68 W.) were determined with great accuracy by the Rev. A. Weld, who was for many years director of the observatory, and one of the first members of the British Meteorological Society. No great change took place in the equipment of the astronomical department until 1867, when a large equatorial, formerly belonging to Mr. Peters, was purchased by the College authorities, and set up in a building erected specially for its reception. This new observatory consists of three rooms,—a centre one surmounted by a revolving dome, 24 feet in diameter, a transit room, and a studio, devoted principally to spectroscopic researches. The latest addition to the astronomical instruments is a large star spectroscope, presented by the Rev. A. Weld; the prisms are by Hofman, of Paris, and they have been mounted by Troughton and Simms, after the design of Mr. Huggins. In July, 1858, a complete set of instruments for determining the magnetic elements was purchased, but the continuous series of monthly observations only dates from 1863, when the Rev. W. Sidgreaves commenced his fruitful labours at the observatory.

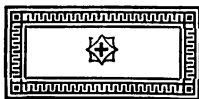
In 1868-9 these instruments were used for making a magnetic survey of France, the results of which are published in the Philosophical Transactions of the Royal Society. A wooden pavilion, in a retired part of the College garden, has also been erected for taking magnetic observations. In 1867, a grant from the Royal Society enabled the College to procure a set of self-registering magnetographs, and at present not the slightest deviation of the compass, nor change in the intensity of the earth's magnetism, escapes being photographically recorded at Stonyhurst. These valuable instruments are lodged in an underground chamber, which is entered from the central observatory, and this chamber forms, along with the photographic room adjoining, the most complete and perfect arrangement of the kind that exists in England, and probably in the world. The architect for this, and for the new astronomical observatory, was the Rev. R. Vaughan, who made his designs after having visited the best known observatories in the kingdom, and who has been most happy in the selection and arrangement of those appliances, which he had the advantage of examining through the kindness of Mr. Warren, De la Rue, and other eminent scientific observers. The building in which the magnetic observations are taken is compact and well arranged. The ground-floor consists of a central octagon, 22 feet across, with four transepts, each 10 feet by 8 feet at the four points of the compass. Below are the self-registering instruments, beautifully made, arranged in all directions,

and throwing off records, reflected upon sensitised paper, by gas jets, all day and all night through. The operations are of the most delicate and curious character. Over the centre of the octagon named is a circular room, surmounted by a cylindrical roof, 10ft. in diameter; and here, amongst other things, there is a self registering wind instrument. Its motions are obtained by four revolving cups, which catch the wind, and indicate not only its pressure but direction. A pencil, which works upon a small drum, gives off the records most completely. A view of the chief observatory, just referred to, is here presented.



The new building for astronomical purposes is 75 yards from the above, for fear lest otherwise the

massive iron pier, on which it rests, might disturb the magnets. The principal room is circular, 24ft. in diameter, and has an elegant appearance. In the centre of it there is the large and valuable equatorial telescope before named. At one side there is a transit room, and at the other a study for spectroscopic researches. The foundations of the pile for the equatorial are remarkably strong and accurate, and go to the depth of 17ft. The support of the telescope is an iron pier, cast in two pieces, the foot weighing 13 cwt. and the pillar 17 cwt. A revolving dome covers the instrument, and in one part of it there is a slide or shutter which is run down when observations are taken. The telescope swings upon a central pivot, and its lateral motion, which keeps it always in a line with the objects under observation, is obtained by a small and beautifully-finished clock fixed near the base. The whole of the instruments are in excellent condition, and their achievements are as surprising as they are perfect.



CHAPTER XII.

AROUND the buildings have we wandered, and, with an ecstasy akin to poetry, have we viewed the scenery and noble masonry of the College. We have also minutely examined its complex departments containing educational arrangements of the most advanced kind, corridors rich in engravings of the most artistic and antique make, rooms hung with pictures from the pencils of masters redolent of beauty and alive with genius, apartments full of curiosities from every isle of the sea. Into each quarter of the College have we gone. We have examined with befitting admiration and respect its fine outlines and rare details ; its great repertory of architecture, art, science, and religion. Into its subterranean passages have we been ; through its microscopes and telescopes have we seen. The first step of its entrance and the final and most precious relic it holds have we carefully inspected. Statuary, paintings, engravings, rooms for playing, thinking, and praying ; old coins, and books, and manuscripts ; carvings in stone, and wood, and ivory, in gold, and silver, and brass ; writings of every age and clime ; printing belonging to all periods ; curiosities the most curious ; books printed in the most remarkable styles ; all these have we seen ; and we come now to the

most practical part of the College—to that part which provides it with food. In many senses we reckon this the best part of the entire establishment. Always have we revered a kitchen; since our earliest years we have respected an oven. They mean life. And that means much. Amid a peculiar haziness created by many pots, and pans, and kettles, and sundry articles having a mystic affinity thereto, we enter the kitchen of this great establishment. Maidens many are there in this department, with faces nearly paling into dimness the hues of Aurora. Not often have we seen women—aged and young—with features so roseate. And, calculating the nature of the circumambient heat, we can find no fault with them. They are creatures of circumstances, and seem to be passing through a very fiery ordeal. And yet there is a blissfulness in this kitchen. The aroma is goodly, excellent. There is a tempting deliciousness in the fumes. The disengaged gases are redolent of gastronomic joy. The incense is ecstatic—enough to melt an ice-bound Stoic into a mellow-flowing Epicurean. All is done by pipes here. Gas is the *primum mobile*. And it comes in very conveniently. It is, so to speak, made upon the premises, and is consumed upon them also. Near the College there is a gasometer, and its generative power is quite adequate to the requirements of the establishment. There could be nothing more interesting than a walk through the kitchens. They are large, excellently fitted-up, well managed: everybody seems to be in the right place; the

ranges are capacious, easy, compact; and whilst all seem to be going on regularly—working industriously, doing everything essential, the result appears to be consummate. Many thoughts float through our mind whilst passing through this great and most compact kitchen department; and, mingling the mundane with the terrestrial, we are well nigh constrained to ejaculate—"If there be an elysium here below, 'tis this, 'tis this!" At Stonyhurst College there are many most perfect and valuable things; many gems in art, science, and literature; but for blissfulness in the actual present,—for good eating, making good bodies and genial souls, commend us to the kitchen. This is the *imperium in imperio*: it is a governing power within a circle of government, and we respect it not so much for its elaborateness, as for its thorough and real usefulness. The College cannot do without it. It is the central point. There are sundry panaceas at Stonyhurst; but the prime one is—plenty of good food to eat. The kitchens are a study in themselves, and in our description of the place it is necessary we should pay due deference to them. From the kitchens we walk to the gardens; moving past in the meantime the well arranged and most capacious play-ground in front. To the most beautiful we shall first advert. Well was it said by Bacon that "God Almighty first planted a garden; and, indeed, it is the purest of human pleasures; it is the greatest refreshment to the spirits of man; without which buildings and palaces are but gross handiworks; and a man

shall ever see that, when ages grow to civility and elegance, men come to build stately, sooner than to garden finely; as if gardening were the greater perfection." At Stonyhurst College, gardens which cannot be excelled in beauty and luxuriance, may be seen. Not finer, not more beautiful, nor more seasonable gardens can be met with in the North of England than at Stonyhurst. They are excellent—complete, in their order and beauty,—radiant in their bloom and symmetry. It would be, perhaps, easy to pick out gardens more flashy and fantastical;—it would be difficult to select gardens more delightful, more even, more in accordance with the exquisite laws of Nature. That, we hold, to be a sufficient eulogium. In these gardens, which are extensive in their boundaries, may be seen flowers for every period of the year. Each change in every season is duly noted, and the result is in harmony with Nature. We have never seen floral gardening carried out to such perfection as here. All the tints, and hues, and shades, all the deviations, and harmonies, and combinations of all the loveliest flowers may be here observed. The floral gardens are situated on the south of the College, and they give an exquisite relief to the immediate foreground. Collaterally, to the right, there is a somewhat productive plot devoted to gooseberries, apples, and kindred fruits. On the other side there are flowers of the most blooming and delicate tint—nay, a world of flowers, in which one might revel for long blissful periods, conjuring up all through the revel some

ideal picture of the Golden Age, when life was a dream and the passage through it a charm. Efforts have been made to picture and photograph these delicious flower-beds; but art cannot reach Nature, can neither give the purity of the lily nor the bloom of the rose, nor the real tint of the tiniest flower. In summer time—nay, all the year round, the floral luxuriance of these gardens is exquisite; and how it is kept in a perennial bloom with blossoms for every month, lovely flowers for every changing period, is one of those elaborate mysteries which we are not prepared to solve. The analysis might destroy the poetry; and we are content with the effect. In the centre of the gardens and near the observatory there is a pretty fountain, and around it are emblematic statues, &c. The gardens were originally laid out, during the time of Sir Nicholas Sherburn, in the Dutch style. The hedges within them are remarkably fine—are full, lofty, cut with much precision, and afford excellent shelter for the flowers, &c. On the eastern side and contiguous to the gardens there is a large circular enclosure used for bowling. It is beautifully secluded and in superior order. We believe that it is exactly the same size as the base of St. Peter's dome at Rome. On one side of it there is a Roman altar, which was found amid some rubbish at a farm in the neighbourhood, in 1834. This we learn is the very same altar which Camden saw near Ribchester, in 1608. It is 22 inches broad, 38 inches high, and upon a brass plate there is the following inscription—a copy of the

original, which, through exposure, &c., has disappeared :—

DEIS MATRIBVS

M. INGENVI

VS ASIATICVS

DEC. AL. AST.

SS. LL. M.”

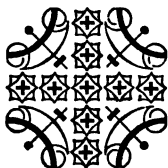
The kitchen gardens are on the south-eastern side of those which have been mentioned, and for size and quality are very superior. Eastward of the gardens there is the Dark Walk—a grand and magnificent avenue of trees, full of shadowy beauty, and overhung with the richest foliage. Here is a view of it.



All through the year there is a study in this avenue. It is unique ; is stately in its quietude ; venerable in its opacity

and stillness. In spring time how it bristles up into bright emerald life; in summer how full, and dense, and refreshingly-cool it is, giving a quiescence to everything around, and toning down with a tenderness all its own, the golden rays of the heated and overhanging sun; and in winter how diversified and prismatically spread is the pure soft silvery frost upon its boughs, turning by refraction and reflection its fine avenue into an archway of crystallised and tinselled light! It was in this archway that one of the heirs to the Stonyhurst property met with what resulted in his death—see our remarks in a previous chapter,—and through this probably a turn was given to the future proprietorship of the property. Not a finer avenue is there in Lancashire. Its primal sentries, adorned with ivy and other “rare old plants,” are of yew, and the intervening spaces are filled in with trees of a cognate character. In its entirety it is an exquisite, an almost unparalleled avenue. There are men, once students, all over the world, who remember to this day the Dark Walk, and within its silent arch are the memories and dreams of many a gladsome youth-time. Turning from the ideal to the practical we are bound to say a word for the mill of the College. Slightly south-west of the main edifice there is a somewhat long, old-looking patch of buildings, embedded amid trees, which forms the mill of the College. Meal and flour for the establishment are here made; and in one part of the place a new engine—stronger and more certain in force

than the old water-wheel which for years was in operation—has been fixed. For a long period there has been a mill for the college in this quarter; for about 25 years the present edifice has been standing; and the management of it seems to have become a family affair. Old Mr. Eccles once looked after the mill; for between twenty and thirty years his son George has looked after it; and a son of that said George is now being “trained up in the way he should go” in the grain-grinding business. Behind the mill there is a dog-kennel—railed off, clean, and duly arranged for members of the canine order. Generally there are a few dogs in it—dogs which can make ever so much noise, and they belong to the “philosophers” of the College, who have an opportunity, denied to others, of—“going to the dogs!” We saw some good animals in the kennel—well-fashioned, well-bred, hound-like creatures,—and, with a gun and a couple of them, had an idea that not far from the College, whose preserves embrace choice game, fair sport might have been obtained.



CHAPTER XIII.

ABOUT 800 yards behind the College, westward, there is the Seminary. It is a plain, substantial building—a rather serious, studious-looking building—surrounded by trees, and quite out of the reach of the “vulgar gaze.” The Seminary is in connection with the College, and is occupied by those in the advanced classes who intend joining the priesthood. Here they study the more serious and recondite subjects of their curriculum, and, considering the quietude and sequestration of the position, they could not well have more appropriate quarters. As a rule there are from 20 to 80 students in the Seminary. There is nothing specially attractive to visitors in the place; all being set apart strictly for close, earnest study. Near the main building—at the back of it—there is a small covered recreation ground, with a high end wall for hand ball playing. The Seminary was established in 1885; and it is one of the indispensable auxiliaries of the College.

Away southward, where the fresh air is blowing, and the sun shining, amid a rich expanse of pasture land studded with prime cattle and sheep, the Oval is situated. It is about a quarter of a mile from, and constitutes the chief cricket ground of, the College students.

The Oval, a flat piece of land, shaped as its name indicates, stands in the centre of a fine sloping pasture. It was made in 1858—excavated and levelled—at a cost of something like £500. We never saw a better, a more excellently-fashioned cricket ground. It is 160 yards in length, and 110 yards in breadth. Many an exciting, many a splendid game has been played here; and upon this ground the Collegians, who have long enjoyed a high reputation for playing, have competed for and won many a laurel. A little above the Oval there is another cricket ground. It is not so large, but it is large enough, for it is only used by the younger class of students. From the Oval there is a magnificent view of the surrounding country, and particularly of the valley of the Ribble and the eastern range of hills. South of, and adjoining, the cricket field, there is a farm house. At one time this place was used as a convent by a community of Dominican nuns, who left it for the Isle of Wight in 1866. The College possesses around it and in the neighbourhood, many acres of land—perhaps 1,000—and much of it is in a superior state of cultivation. Some of it is let to farmers, whilst the remainder is utilised for the purposes of the College. The live stock of the College—cattle, sheep, pigs, &c.—is considerable; and many of the animals are very fine in quality. The milk, butter, flesh meat, and much of the grain consumed at the establishment are produced through its own farming operations. There is very little “second hand” work here—the bulk of what is used is

made upon the premises, comes fresh and direct from the fountain head. In this there is both safety and economy. At the College there are about 80 religious priests, scholastic, &c., and 260 students; so that the self-productiveness referred to is not only wise but of the prime importance. We will now, if you please, take a walk to Hodder House, the preparatory school of the College, and situated about a mile to the east of it. Just as we emerge from the last gateway, past the plantation, into the highway, we meet a priest and a student; and the dress of the latter reminds us, at the last moment, of something we ought to have mentioned, as a curiosity, long ago—the difference in the dresses of the present students and those of by-gone times. Forty years ago the students wore black jackets and coats, red waistcoats, knee breeches, and round leather caps, folding in the centre like Scotch caps, and bordered with fur. Subsequently they wore blue coats, blue waistcoats, and corduroy trousers. Now-a-days, whilst respectability of attire is required in every case, the students enjoy the utmost freedom in respect to both the cut and colour of their habiliments. How the times have changed! But we must proceed. Having got into the highroad we see on the left, on a small eminence, a genteel villa-looking house. This is the residence of the College doctor. Lower down on the same side there are two or three other houses, less elegant in architecture and humbler in proportions. These, we believe, are occupied by persons

in the employ of the College. We traverse a winding road, pass "Bankhurst Hill," and in a few moments reach a declivity in the road, stop at its brow, suddenly catch sight of a sweetly-secluded building, peering pleasantly through the surrounding foliage, and on being told that *that* is Hodder House, we lose no time in getting to it. Not often have we seen a prettier, a lovelier place than this. Within a square to the right, which is ornamented at intervals with trees, we see a number of merry little boys running about in various directions. It is their play-time, and they are upon the playground. Wiser may these lads be, but never happier. They are passing through life's young gladsome dream; and when years have flown away, and cares have accumulated, and the stern antagonisms of manhood have environed them, and when old age has toned down into quietude the furrowed pathway of life, they will look back through the avenue of time to the bright and joyous hours spent here. Hodder House was originally owned by Mr. Emmett, who had a factory in the immediate neighbourhood. The place was eventually purchased by T. Weld, Esq., and handed over by him to the Jesuit Fathers who turned it into a novitiate. This was about the year 1804. In 1854 the house was arranged for scholastic purposes, and from that time to this it has been used as a preparatory school in connection with Stonyhurst College. Hodder House is most delightfully situated. It stands upon a hill side, is shaded half round with trees, and looks out eastward

towards the valley of the Hodder, with its meandering stream flowing quietly below, and its brow of dark rich woodland beyond. The Rector of Stonyhurst College has chief control over the place; but the general supervision is delegated to one of the Jesuit Fathers. For seven years Father Newsham has had charge of Hodder House, and his management of it has been extremely successful. There is not a healthier school in England than this; indeed there has not been one really serious case of illness at it for years. "How do you manage to keep the boys so healthy?" said we to Father Newsham, and his reply was, "I attribute their good health to our invariably keeping their feet dry." "Then," we rejoined, it would not be amiss to set up this as a maxim:—"Put your trust in Providence and keep your *feet dry*." He laughed, nodded approvingly, and we walked on. Hodder House is a tolerably large establishment, and, in its way, very complete; but it will be more so in a short time. Extensive alterations and additions are being made, and they embrace, amongst other things, a new corridor 90 feet long and 9 feet wide; excellent class-rooms; a new chapel 40 feet by 18 feet; and a capital dormitory 96 feet by 84 feet, and 17 feet high. Boys from 8 to 12 years of age are admitted to the school, and last year there was an average attendance of nearly 60. There are three masters in addition to Father Newsham, and the respect and kindly feeling shown towards them evince the character of their treatment. When the improve-

ments named are made, they will greatly facilitate the business of the school, in every department, and render the establishment one of the most compact, commodious, and agreeable of its kind in the country. They will, in addition, enhance the architectural appearance of the building—particularly on the eastern side, which possesses a good central facade, and will be flanked by cupola-like towers. Running along the base of the front here there is a pretty terrace, ornamented with flowers, some growing from the ground, and others in terra cotta vases. Below, towards the valley, there is a large garden filled with fruit trees, &c. At the north-eastern end of the house there is a steep road, which leads down to the water side; the scenery all along being very romantic, and assuming more the shape of a shadowy, ruggedly-beautiful ravine than anything else. The water of the Hodder runs slowly along the bottom—lighted up here into ripples of silver by the sheen of the sun, and darkened there into a pensive gloom by grandly overhanging foliage, whilst the cadence of its music fills the valley with an ever-varying monotone of sweetest serenity. Upon the bank nearest us there is the bathing place of the Stonyhurst boys; it is a well-chosen spot, and is fitted up with cavern-like castellated apertures for dressing purposes. In a field upon an eminence on the north-western side of the school there is a capital cricket ground for the boys, and from this spot one of the most charming views we had during our visit to Stonyhurst presented

itself. Eastward, and down in the rich valley there, runs the Hodder, washing in a beautiful curve the base of a fine woodland brow; farther back, the royal range of Pendle rises slowly into view; northward, and in the immediate front, there is a magnificent expanse of forest ground, over-shadowed with acres of foliage, sweeping up and onwards in great wave-like defiles from troops of trees below. There is not in the north of England a finer piece of woodland scenery than this. Beyond it we have the rugged end of Longridge Fell, and in the far distance the bleak grey knots of Bowland; southward the valley of the Ribble stretches away dimly and gracefully; westward, trees, and fell land, and small smiling farmsteads fill up the picture. We must now bid adieu to Stonyhurst College and its associations—to an establishment once the seat of a noble and knightly family, and then the asylum of a persecuted community of religious men, and now one of the greatest educational establishments of the Order of Jesuits—an order made up of earnest men, devoted for life to the great cause of religion and education, an order embracing intellects of the most cultured and penetrating character, an order which has more tenacity, more endurance, more self-denial in it than perhaps any other section of men, an order which has lived through the fieriest and bitterest persecution, which has sent out its fathers to every known region, and faced every possible peril, which is admired for its skill, its tireless energy, its rare erudition, by even its

keenest enemies, which slumbers not nor sleeps, and is moving onwards, achieving victories by a sure and carefully-planned organisation, whilst many of those men professing to be the leaders of humanity, mentally and spiritually, are halting blindly on the road, or quarrelling amongst themselves, and undermining that great edifice which they cannot crown yet dare not abandon.



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